

Sexuality and Fashion, In a Chinese Context

*A Study of the Glocalization Culture in the
Chinese Glossy Magazine: Nan Ren
Zhuang, in Comparison with its UK Edition:
For Him Magazine*

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Abstract

The thesis aims to study the glocalization of culture embedded in a male magazine: *Nan Ren Zhuang* (NRZ) in China. Because this Chinese title is modelled on the British lad title *For Him Magazine* (FHM UK), my dissertation wants to measure how the global and local identities are well presented in NRZ. The Trends Group which owns NRZ has copyright cooperation with Bauer Media Group which owns FHM UK to publish the Chinese edition of FHM UK in the Chinese market. The commercial success NRZ achieved in China attracted my attention. I wanted to get to know why this Chinese title could adopt its British model to cater for the local market. In order to clarify the phenomenon regarding cultural exchanges and flows between the two titles, I utilize the term “glocalization” to define the cultural presentations in NRZ.

I conduct a case study on NRZ in my thesis, and I also compare NRZ and FHM UK. The comparison first explores how NRZ is influenced by FHM UK, how it adopts the international model. Then the focus shifts to how NRZ reshaped the international model. The semiotic analysis on sexy women’s images and fashionable men’s images in NRZ further illustrates that there are different cultural and social meanings in the presenting of sexuality and fashion in both magazines. The denotations and connotations behind the images are different. The semiotic analysis shows how local cultural settings are crucial for reshaping and resonating global influence.

The research conclusions shed light on rethinking the theory of “glocalization”.

“glocalization” can be used as a dynamic term in explaining and defining popular cultural flows between different territories in the world. The glocalization culture in NRZ that is interpreted in multiple layers shows dual or even hybridity aspects which would eventually trigger off cultural diversity and pluralism for *For Him Magazine* worldwide.

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Notes to the readers

This thesis uses the *pinyin* system for romanizing Chinese characters. Regarding magazine titles, headlines and names, there are many different ways of translating Chinese titles into English, as well as many methods for romanizing Chinese characters into Latin letters. In this thesis, I have decided not to include any Chinese characters in the main body of the text.

Translations from Chinese to English are necessary when the readers need to know the verbal meanings; in such case, the translation works such as explanation on specific Chinese headlines or titles to English are done by the author. The romanizing letters from Chinese-language are italicized in the thesis. All the magazine titles, headlines, literature and films works are italicized as well, e.g., *For Him Magazine*, *Nan Ren Zhuang*, etc.

For the names of internationally known places and people, I have used the version of their names in general circulation rather than the *pinyin* romanization, e.g., Jacky Jin (editor-in-chief for *Nan Ren Zhuang*) rather than his Chinese name Jin Jun or penname Shou Ma; Tsui Hark (Hong Kong filmmaker) rather than Xu Ke.

For Chinese books, articles and other bibliographic items, *pinyin* romanization of Mandarin Chinese is used in the footnotes and the references.

Abbreviation

FHM= *For Him Magazine*

FHM UK= British edition of *For Him Magazine*

NRZ= *Nan Ren Zhuang*, Chinese title for the Chinese edition of *For Him Magazine*

FHM China= *NRZ*

Chapter 1 Introduction and Research Background

1.1 Beginning

The research subject of this thesis is the Chinese glossy magazine *Nan Ren Zhuang* (abbreviated *NRZ*) whose Chinese name literally means “men’s attire”. Its English title is *For Him Magazine* (*FHM*), the same name of a British publication with which it cooperates and from which it borrows some contents. The Chinese edition is basically modeled on its British edition *FHM* UK. As both the Chinese and English titles are printed on the cover of *NRZ*, it can be recognized as a local cultural product with a global background. As there in this magazine is a nexus of global and local, I plan to analyze whether there exists a glocalization of culture in *NRZ*’s editorial texts and images.

I use the term “glocalization” to define a new global—local nexus, like Morley and Robins argues that globalization is now, in fact, associated with the new dynamics of re-localization (1995: 116). The “glocalization” strengthens the local impact and rebellions. At the same time it allows us to examine how the intensity between the global space and local space seem to be a conjunction and that it is embedded in *NRZ*. Glocalization was initially deployed and developed by Robertson (Giulianotti and Robertson, 2007: 133). It means “global localization” or in micro-marketing terms, the tailoring of global products and services to suit particular cultural tastes (Robertson, 1992: 173-4, 1995). Local cultural products can manifest glocalized content especially when they are under the influence of global norms and fashions. The theory of glocalization both highlights how local cultures may critically adapt or resist a global phenomena, and reveals the way in which the very creation of localities is a standard component of globalization (Giulianotti and Robertson, 2007: 134).

The reason for me to choose *NRZ* is not only due to the fact that it is a local cultural product with international background, but also its commercial success achieved over the past six years in Chinese male fashion and lifestyle magazine market. The reputable male fashion and lifestyle magazines in China are Chinese editions of international titles. Other major competitors in the market such as *Esquire* or *Men’s Health* are seldom described as controversial, sensational and commercially successful as *NRZ* has been. The international

titles like *FHM* or *Esquire* have blazed a trail for the men's magazine market in China, but how can the international media model be applied in China?

Specifically talking about *NRZ*: it sells nearly half a million copies each month, which outstrips most other magazines sold in China, but it targets differently from UK edition (*FHM* UK is credited as a lad magazine), *NRZ* is re-orientated by local editors as a high class magazine catering for middle class or even upper class men. It is priced at the equivalent of US\$2.60, expensive in a country where a daily newspaper sells for only a fraction of that. Editor-in-chief for *NRZ*, Jacky Jin (2007) admits "it is a fairly expensive magazine that deals with mobile gadgets, cars and girls". But even Jin (2007) would not deny that sex and sexuality sells in China just as it does everywhere else, and the same way that this has contributed to the success of *FHM* in other countries, so has it contributed to the success of *NRZ* in China. To a Westerner's eye, the magazine looks very much like a toned-down version of *Playboy*. One clear difference is that the models pose with at least some clothes on or their private parts covered with carefully placed objects. This is important in China, where outright porn magazines are banned. Although the debut of *NRZ* signals a changing social context in which openly displayed sexuality in mass media is no longer an ideological taboo. In modern China after decades of drastic and tremendous economic reforms and political shifts, it also bewilders us as to how the local edition visualizes sexuality in Chinese society. In China social conventions still strongly consider sexuality as an sensitive issue, moreover like other publications in China, the magazine has to abide by the rules set by the General Administration of Press and Publications, the state's censorship body. There still exist local preferences and changes against international fashions, an aspect on which I would like to do further research and try to come up with conclusions about how these glocalized features play decisive roles in shaping the local edition and making *NRZ* achieve commercial success.

To regard *NRZ* as the most up-to-date example of all the modern male fashion or lifestyle glossies and want to explore the glocalization culture that it represents. This requires an elaboration into the background and history of Chinese male glossies. The development of male fashion magazines is part of the history of modern fashion media in China, and begins with female fashion glossy magazines.

In the following I will illustrate three crucial stages for the development of glossy magazines in China that are truly influential to the male glossy magazines as well, and I consider the background as the basic recognition for us to further understand *NRZ*'s editorial background; how it is shaped and modeled; and how I could conduct a study of *NRZ* in light of the globalization culture.

1.2 Three Stages

1.21 Stage 1: Revive the fashion and import the fashion magazines

I define the period of revival after Cultural Revolution from 1978 to 1988 as the first stage of glossy magazine's development in China. It was marked by the advent of the imported fashion magazine: *Elle* China, which had its debut in 1988. This is the period of the cultivation of the idea of fashion media in people's minds and it was the childhood of the fashion industry in China as well.

As Roland Barthes pointed out, the meanings communicated through dress are structured like language and fashion can generate elaborate "texts" and superfine distinctions. (in Hartley and Montgomery, 2009: 63) The individual distinction or expressions of individuality were rediscovered after the Cultural Revolution. The change in what people were wearing after 1978 triggered off the demands for fashion magazines among ordinary Chinese people, who were rejecting the image of "blue ants" that once was the synonym for Chinese people during Mao Zedong's era. Meanwhile, according to Hartley and Montgomery's (2009: 63) point of view, the emergence of a modern fashion industry is linked to much larger processes of political, economic, technological and ideological change that have transformed Chinese society since 1976. Modernization, economic reform and "opening up" to the outside world have been accompanied by the growth of fashion consciousness, fashion values and the rise of the Chinese consumers. According to Hartley and Montgomery's research (2009: 69), in this stage, "fashion" magazines were produced by textile and garment manufacturing or trade companies, higher educational institutions, and research groups related to the arts of clothing production. According to Finnane (2007: 265), these magazines were intended for fashion and design professionals who sought after information on manufacturing techniques, export requirements and local and international trends. Those conservative, dull and professional

fashion contents would soon be replaced by lively, fresh, international and creative fashion reportage introduction into China.

The late 1980s was the turmoil stage in the field of Chinese culture and policy. Western ideology did play a vital role in shaping the minds of young people during the time. International influence played a decisive role in the construction of domestic fashion markets and fashion media in late 1980s. The first post-reform joint publication of a fashion magazine occurred in 1985, when Japan's Kamakura Bookshop co published a Chinese edition of its fashion magazine with the China Fashion Magazine Company, featuring patterns, designs and photographs by Japanese contributors (Finnane, 2007: 265–256). The launch of the internationally famous fashion magazine *Elle* in China in 1988 set up the basic editing example and cooperation pattern for the following Chinese high fashion magazines. Its Chinese edition, the first real Chinese fashion magazine, known in China as *Shijie Shizhuang Zhi Yuan* (means world fashion venue), was published in Shanghai and run by Shanghai Translation Publishing Co., China and Daniel Filipachi Publishing Co., France. Chinese *Elle*'s debut marked the shift of Chinese fashion magazines, in which they shifted away from coarse paper with color inserts and clothing patterns that readers could make at home, towards glossy paper, more visual images, less text and greater focus on the designs of big European fashion houses and international brands (Hartley and Montgomery, 2009: 69).

It is *Elle* China that began the model of copyright cooperation in publishing high quality fashion magazines in China. Evidence from early issues of *Elle* China exemplified that there were no Chinese fashion contents or interpretation in this magazine. Foreign trends especially from fashion capitals like Paris dominated the reportage. The adopting from foreign contents was considered as the most common drawback for most of the fashion magazines in 1980s and early 1990s, but no one could doubt that copyright cooperation was the fastest and safest way for upgrading Chinese fashion magazine. Like Zhang Bohai, director of the Chinese Periodical Association said, "the quality of most of Chinese magazines is not satisfactory...they are under great pressure when more and more international magazines enter the market. So in some way it stimulates domestic magazines to upgrade themselves." (2005, cited by Hartley and Montgomery, 2009: 70).

The *Elle* model may have inspired the following fashion and lifestyle magazines since it demonstrated a workable way of promoting fashion relying on the cooperation between local and global publishing houses. The desires of the newly rich people in China, together with the sophisticated commercially-driven fashion landscape, made fashion media in China a symbol of wealth and respect or even an awe-inspiring consumer media. It appears as a signal that the glossy magazine in China is natural born upper class media.

1.22 Stage 2: Trends make fortune

The second stage lasts from 1990s till the year of 2004, highlighted by the founding of the national fashion magazine publication giant: Trends Group (*shi shang ji tuan*) in Beijing. Trends Group imported various international fashion and lifestyle magazines targeting readers of various genders and ages. The first male lifestyle and fashion title *Shi Shang Xian Sheng*, the Chinese edition of *Esquire* was launched by Trends Group in 1999.

Trends Group's first glossy magazine *Shi Shang* (means fashion literally) was published by National Tourism Administration of China. It was launched on August 8, 1993, and it was the most popular fashion magazine in China in the beginning of the 1990s. A few years later, *Shi Shang* was divided into two titles in 1997, one is re-titled as *Shi Shang Yi Ren* (means fashionable lady) targeting female consumers; and another one had the title *Shi Shang Xian Sheng* (means fashionable man). It was aimed at male consumers. It later cooperated with US title *Esquire*. This is the watershed for local male glossy publication started by *Shi Shang Xian Sheng*, which symbolizes and opened up the prologue of male fashion magazine history in China.

Trends Group has become China's biggest, most influential and successful fashion media group after it cooperated with IDG Company of the U.S. since 1997. Since then Trends has conducted copyright cooperation with foreign magazine publishing houses and companies. It boosted the first localized international male glossy: the Chinese edition of *Esquire*, which debuted in 1999. *Esquire* China, whose Chinese title is *Shi Shang Xian Sheng*. It was modeled on its international editions under the cooperation with Hearst Magazine Group in America. From its first issue, *Esquire* China excessively praised itself as the guide to those rich men who have unique tastes in clothing and living. *Esquire* China is firmly practicing its editing styles adopted from original *Esquire* US in that it serves the group of neo-rich men in China

or the middle class men who are willing to consume extravagant and luxurious international brands. It targets businessmen aged between 28 to 45 years old.

From 1993 till now, most of the glossy titles published by Trends Group are the results of cooperation with international partners. They involved nearly all the most famous international titles, such as *Cosmopolitan China* (*Shi Shang Jiao Dian*); *Bazaar China* (*Shi Shang Ba Sha*); *National Geographic China* (*Hua Xia Dili*); *FHM China* (*Nan Ren Zhuang*); *Men's Health China* (*Nan Shi Jian Kang*), etc. The statistics from the International Federation of the Periodical Press (FIPP) shows that only in 2004 around 9,000 magazine titles were published in China. Despite this impressive number, just a handful of foreign titles dominated the market. The gross advertising revenue of *Cosmopolitan China*, *Elle China*, *Rui-li*, and *Esquire China* was RMB 1.2 billion, 25% of the total advertising market in China (FIPP, 2006/7, cited by Hartley and Montgomery, 2009: 69). And Trends Group owns *Cosmopolitan* and *Esquire China*, which are the most profitable titles in Chinese markets regarding women and men's fashion. Most of the advertising revenues for the Trends Group come from international high fashion brands, expensive jewelry or vehicles.



Figure 1.1 Covers: *Esquire China*, *Men's Health China* and *GQ China*. (From the left)

In the second stage, all the global titles are localized in order to gain revenues as much as possible. Local editors were trying to adopt the foreign models and add local interests. The Chinese fashion magazines need the world trends to demonstrate their modernity and global aesthetic pursuits, whilst they require the localized reports on domestic designers and fashion events to disclose their ambitions in constructing the landscape of the Chinese fashion publication industry.

1.23 Stage 3: China in Vogue and Chinese Sexuality

The most commercially successful British lad title *For Him Magazine* finally came to China in 2004. Then *Vogue* China brought new world fashion benchmarks for local fashion media in 2005. Both titles marked out the third stage and their debuts symbolized a much more competitive and fragmented Chinese fashion magazine market. Both *Vogue* China and *FHM* China stand out in the perspective of glocalization culture within its editorial contents. The high percentage of Chinese features in every issue differentiates them from the early glossy magazines that were loyal copies of the western parent editions. Their editorial efforts illustrate their negotiations with global fashion norms and local cultural identities.

The third stage is also important for male fashion magazines. Several publishing houses are banking on their ability to turn local men into sophisticates in shopping and sex. Publishers of men's magazines have identified Asia as the biggest market of the future. For instance, the UK's Dennis Publishing launched *Maxim* magazine in China in April 2004. The Chinese edition is the title's 23rd. Published through a joint venture with Hong Kong's *South China Morning Post*; Chinese *Maxim* covers typically feature famous Chinese singers/actresses and it has a combined circulation of 180,000. (Godfrey, 2004) "China's size and influence are such that current and aspiring players cannot afford to be absent from the market," says publisher Tom Gorman (Godfrey, 2004), who successfully launched the Chinese edition of *Fortune* magazine in 1996. It was under such circumstances that *FHM* launched its Chinese edition: *NRZ*.

NRZ is published by the Trends Group under copyright cooperation with Bauer Media Group (UK). According to Gillian Doyle, *FHM* favored global expansion when it was owned by its previous proprietor EMAP (East Midland Allied Press) : cross-border licensing, which involves granting rights to a local partner in another territory to use the magazine brand and some or all of its content for a specific period of time in return for a specified fee (or royalty). This copyright cooperation differs from other alternative means of exploiting a successful magazine format internationally, such as syndication of content in foreign magazines or electronic media, joint venturing, or establishment of wholly owned overseas subsidiaries (Doyle, 2006: 108). There is a licensing agreement between Trends Group and Bauer Media Group. Most items within the parent edition are made available to all licensees in every territory at no charge, and access to material carried in any other international edition (e.g., if *NRZ* wants something from its UK edition or any other international editions) can also usually

be organized at minimal cost. Other editions will also pay for utilizing the works (mainly images) of *NRZ* to the Chinese branch at a relevant price. This copyright cooperation method guarantees that *NRZ* has the right to further exploit the parent brand in the local market to maximize revenue and it lowers the cost and risk for investigating a new title, at the same time, the knowledge and source sharing among all the editions of *FHM* quickly inspired *NRZ* to implement the *FHM* model in a Chinese context with global intelligence and experience and this binds *NRZ* within the *FHM* international network system.

The statistics from the market of Chinese male fashion magazines shows that *NRZ* dominates 35.17% of market share in 2007, which is twice the figure of the other two major players: *Esquire* and *Men's Health*, whose market shares are 17.49% and 17.07% respectively (Beijing Kaiyuan Information Company, 2008). Up till 2009, *NRZ* sells nearly 600,000 copies each month all over the country, covering 35 big capital and metropolitan cities, which outstrips most other magazines sold in China (Media Kit of *NRZ*, 2009).



Figure 1.2 Covers of *NRZ* 2009.

NRZ never considers itself as a Chinese version of *FHM* UK. Its chief-editor Jacky Jin once mentioned in his book *Start a Career in Fashion*, “We don’t claim ourselves as the version that totally adapted from the British one, and there are only 5% to 10% contents we choose from the British edition every time.” (Jin, 2006: 162) Jin also pointed out the basic difference between the British and Chinese editions: “*NRZ* is aiming for white-collared people, we are targeting the social elites, comparing to British *FHM*, which caters for nearly all classes.” (2006: 135). I would like to correct Jin’s conclusion that *FHM* UK is catering for all the classes in UK; it mainly targets young men who are not wealthy enough to purchase luxury

high fashion products. This is truly different from *NRZ*, which caters for middle class and even upper class men in China.

After *NRZ*'s launch, *Vogue China* under its Chinese title *Fu shi mei rong* (attire and beauty) debuted in the August of 2005. Conde Nast International Ltd who owns *Vogue*, *GQ*, *Vanity Fair*, *House & Garden*, *Glamour* and *The New Yorker* cooperates with China Pictorial Publishing House and the debut was finally made a sensation in China's fashion magazine history. The initial print run of 300,000 copies sold out after they hit the streets of China's eastern seaboard. *Vogue China*'s 127 advertising pages and 300 editorial pages instantly set a new benchmark for Chinese fashion magazines. (Media Convergence Asia Pacific, 2005) On the cover of the first issue, Australian top model Gemma Ward (the so-called "first face" of 2005 worldwide) was standing with five other Chinese models, led by Chinese top models Du Juan and Wang Wenqin. *Vogue China*'s launch issue offered a convergence in fashion history, the new look, and Chinese readers. The magazine was careful to visualize a version of the characteristic mode of "foreign investment" in China: i.e. partnership with local players, rather than sole foreign control. Rather than simply displaying the fruits of world fashion as pure imports, almost every feature tactfully offered a Chinese dimension.



Figure 1.3 The cover of *Vogue China* launch issue, featuring Gemma Ward and Du Juan, datelined September 2005. (Cited from Hartley and Montgomery, 2009)

From *Elle China* to *Vogue China*, and from *Esquire China* to *FHM China*, a highly fragmented fashion magazine market has gradually been coming into being over the last 20

years. The local fashion or glossy media landscape involves the tension between the international influence and domestic adaptation. It is not possible to avoid addressing global fashions and local contexts when making research on Chinese glossy magazines. *NRZ* and *Vogue China* target different readerships, the local editorial convergence and cultural identities are embedded in the magazines.

Table 1.1 Selected fashion magazines for the three stages in China. (by year of first issue)

Year	Publication	Publisher
1979	<i>Shizhuang</i> Fashion	China Silk Import and Export Co., Beijing
1981	<i>Xiandai fuzhuang</i> Modern Dress	Beijing Municipal Clothing Research Society and Light Industry Publishing Co.
1982	<i>Liuxing se</i> Fashion Colour	China Fashion Colour Society
1984	<i>Zhongguo fuzhuang</i> China Garments	China Clothing Design Research Centre
1985	<i>Denglimei shizhuang</i> (Chinese edition)	China Fashion Magazine Company and Kamakura Bookshop (Japan)
1986	<i>Shanghai Fushi</i> Shanghai Style	Shanghai Municipal Dress Study Society and Shanghai Science and Technology Publishing Co.
1988	<i>Shijie shizhuang zhiyuan</i> Elle	Shanghai Translation Publishing Co. and Daniel Filipachi Publishing Co.
1998	<i>Shishang Jiaodian</i> Trends-Cosmopolitan	Trends Publishing Company (China) and Hearst
1999	<i>Shishang xiansheng</i> Esquire	Trends Publishing Company (China) and Hearst
2005	<i>Fushi Meirong</i> Vogue	China Pictorial Publishing House and Conde Nast

Note: Obtained from Finnane (2007: 266) and Hartley and Montgomery (2009: 70). Other sources include Publicitas Promotion Network: www.publicitas.com, and International Federation of the Periodicals Press (2006/7).

1.3 The international model of *For Him Magazine*

For Him Magazine has been described as one of the most internationalized titles in the UK, expanding its brand from Western Europe to Eastern Asia (Doyle, 2006: 108). To understand how *NRZ* successfully adopts and changes the *FHM* model, we need to know *FHM*'s international editorial formula and brand values as well.

According to Doyle's research on the expansion of *FHM* UK (2006), under EMAP's ownership, *FHM* was rapidly reshaped around a core set of values summed up by the formula: "sexy, funny and useful" in 1990s. Like many of its rivals in the men's lifestyle market, *FHM*'s main target is 18 to 34-year-old men, and content is focused around fashion, lifestyle, and relationships. The aim is to reflect and engage with issues affecting the target

readership in a language and with a sense of humor that particularly appeals to young men. With editorial content closely guided by the core “sexy, funny, useful” values, monthly sales of *FHM* increased more than 10-fold from some 60,000 in early 1994 to 775,000 in 1998. The magazine overtook *Loaded* to become the UK market leader by 1996 and has remained significantly ahead of the field in terms of monthly UK copy sales ever since. After its success in local magazine market, *FHM* started its global expansion later in the 1990s, and cross-border licensing realized its global expansion strategy.

Table 1.2 *FHM* International Network.

Edition	Company	Status	Launch Date
1 FHM UK	EMAP/Bauer	Market leader 100%	1985
2 FHM Singapore	Mediacorp	Market leader License	1997
3 FHM Australia	EMAP/Bauer	Market leader 100%	1998
4 FHM Turkey	Merkez Dergi	Market leader License	1998
5 FHM Malaysia	Mediacorp	Market leader License	1998
6 FHM France	EMAP/Bauer	Market leader 100%	1999
7 FHM South Africa	Media 24	Market leader Joint Venture	1999
8 FHM Philippines	Summit	Market leader License	2000
9 FHM US	Bauer	100%	2000
10 FHM Romania	Hearst Sanoma	Market leader License	2000
11 FHM Taiwan	CNI	Market leader License	2000
12 FHM Holland	TTG	Market leader License	2000
13 FHM Hungary	Hearst Sanoma	Market leader License Stop publication	2000
14 FHM Germany	Egmont	Market leader License	2000
15 FHM Russia	Ova Press	License	2001
16 FHM Thailand	Siam Sport	Market leader License	2003
17 FHM Indonesia	MRA Group	Market leader License	2003
18 FHM Latvia	Lilita	Market leader License	2003
19 FHM Denmark	Benjamin/Bonnier	Stop publication License	2003
20 FHM Mexico	Editorial Premiere	Stop publication License	2003
21 FHM Spain	Focus Ediciones	Market leader License	2004
22 FHM Slovenia	Video Top	License	2004
23 FHM China	Trends	Market leader License	2004
24 FHM Norway	Bonnier Media	Market leader License	2004
25 FHM Estonia	I&L Publishing	Stop publication License	2004
26 FHM Lithuania	I&L Publishing	License	2004
27 FHM Portugal	Edimpressa	Market leader License	2005
28 FHM Greece	Lambrakis	Market leader License Stop publication	2005
29 FHM Sweden	Bonnier Media	Stop publication License	2005
30 FHM Croatia	Video Top	License	2005
31 FHM Bulgaria	Independent Publishing	Market leader License	2006
32 FHM Czech Republic		License	2006
33 FHM India	Nextgen Publishing	Market leader License	2007
34 FHM Israel (Mobile Format only)			2008

Note: Cited from Doyle (2006: 109). All the data after 2006 and rectified information are obtained from *FHM* International (<http://www.fhm-international.com/default.asp>) by the author. Four new editions were debut after the year of 2006 and six editions were ceased publication. From the table we know: a small handful of these are published by wholly owned Bauer subsidiaries (it was EMAP before 2008) such as the UK, France, the United States and Australia; “Licensing” is the major mean for *FHM*’s expansion around the world (only *FHM* South Africa practice the expansion mean of joint venture); nearly every local edition becomes the market leader after launching.

Now, *FHM* UK is under the ownership of Bauer Media. It is still the UK’s biggest men’s lifestyle media brand, with a print and online edition. *FHM* now has a solid media package with multiple media platforms and overseas markets. (*FHM* UK Website, 2009). The Bauer Media ABC Circulation Figure (January-June, 2009) shows that *FHM*, with sales of 235,027, remains uncontested as the most complete and creative multi-platform lifestyle brand producing exciting and engaging content in print and online for young men. In UK, *FHM* outsells *GQ* and *Esquire* combined. (Bauer Media ABC Circulation Figure, 2009) Recently appointed editor Colin Kennedy has undertaken a major re-development of *FHM*. New content architecture captures the essence of *FHM*’s DNA - Funny, Sexy and Useful – marking a major step along the evolutionary trail of Britain’s best loved men’s media brand. Henry Rimmer, international editorial director for men’s division of Bauer Media says the new formula of *FHM* magazine is renovated as “funny, sexy, useful and relevant”. He explains “funny” means humor, which is the glue that binds *FHM* together; “sexy” is to say *FHM* is sexy in a stylish way, but never pornographic or degrading to women; as for “useful”, *FHM* is filled with practical information and advice from experts; and “relevant”, which means *FHM* reflects the real lives, interests and concerns of its readers and also reflects editorial changes for every local editions in accordance with local culture and social conventions. Mr. Rimmer also says that like any good international brand it differs in order to meet the needs of its audience in each territory. Therefore, what is funny, sexy, useful and relevant in Turkey may look different to that in Bulgaria or the UK. But it will still be funny, sexy, useful and relevant. As for *NRZ*, it changed the formula into “funny, practical, useful and sexy” (Media kit of *NRZ*, 2009). The core concept of “sexy” is placed at last due to the audience’s sensitive acceptance to sexuality in China; “practical” as similar to “relevant” is to say that *FHM* China has to adjust itself to cater for local advertisers and readership, and provide practical lifestyle information for its audience.

Meanwhile, Bauer Media is supervising how the formula is implemented into different local editions. Like Mr. Rimmer says, the key to doing this is to work with people in those

territories who are able to expertly transform the brand values into reality. He also comments: while quality and strategy can be managed centrally, managing a global franchise requires the ability to empathize and assimilate with different cultures and ultimately work with people who truly “get” the product and can make it relevant for their audience. During my interview, Mr. Rimmer cites an example of McDonalds to testify how another international brand successfully operates in different territories. He considers under different contexts, the cultural products in specific contexts should be “glocalized”, he says “you sometimes hear the term ‘glocalization’ banded around – global and local – which is frankly hideous but makes a good point...”

The cooperation between Trends Group and Bauer Media and regulates its international network sheds light on how the international publishers sustain brand consistency while also encouraging local partners to take the initiative in translating the magazine concept to suit their own market circumstances. The situation begs the questions that how *NRZ* tackles with the regulations from its parent edition, and what *NRZ* have changed so as to cater for local readers and market.

1.4 Structure of the thesis

The first chapter as an introduction consists of a presentation of the main theme of the thesis. It clarifies the research background and elaborates the reasons for why I choose *NRZ* as an example. The retrospect on the development of Chinese fashion magazines and global expansion of *FHM* ensured that the global and local attributes are balancing with each other and are both exhibited in *NRZ*, and this phenomenon can be probed into.

Chapter two puts forward research questions regarding the phenomenon of glocalization culture in *NRZ*; the analysis in the following chapters will try to solve these questions.

Chapter three outlines relevant theory and literature related to my research. I generalize the theoretical framework in my thesis which was structured by two branches: the theory regarding globalization, glocalization; and semiotic theory, which mainly guide me in conducting the research.

Chapter four explains the qualitative empirical methodology, which the study utilizes; discusses reasons for choosing all the relevant methods; provides the reasons on how to

confine the magazine issues. Here I particularly argue for the approaches of case study, comparative perspective and semiotic analysis and their advantages in helping me accomplishing the thesis.

Chapter five starts the specific comparison between *NRZ* and *FHM* UK. It first focuses on the similarity of the model and media package *NRZ* adopts from the UK edition, and then it focuses on how *NRZ* reshaped the parent model through different editorial agenda and targeting strategies.

Chapter six deals with the sexy women's images, the semiotic analysis is to find out what Chinese denotations and connotations lies behind the sexuality shoots in *NRZ*. The analysis also aims to make an explanation of the notion of "Chinese sexuality", which is considered an important parameter to testify the glocal trait in *NRZ*.

Chapter seven is more or less a continuation of chapter six. I analyze how *NRZ* portrays the Chinese men from the content *Metrosexual/Hou Yapi*, and the pictures in the fashion section. I try to find out what denotations and connotations lies behind the fashion shoots. To examine the men's images functions as another parameter to demonstrate the glocalized aspect, if we link the aspect with a Chinese cultural context and economic and social changes.

Finally, chapter eight will answer the research questions and summarize the research findings.

Chapter 2 Research Questions

In order to analyze the glocalization culture in *NRZ*, I put forward research questions as followed and the specific study on the glocalization culture in *NRZ* in the following chapters will try to answer the questions:

1. What is the cultural situation of *NRZ*?

The first question is a basic one as the answer to it can explain why my research is doable and practicable. All the comparisons and analysis in the following chapters will touch upon this basic question. I propose that the term “glocalization” describes that the cultural situation of *NRZ* as the magazine is a local cultural product modeled on a global one. The questions emerge that how the local branch interprets world trends; how the cultural diversity is presented in the contents; how the cultural flow travels between the countries. I don’t think that we should take for granted the domination of international culture upon its local projects, but to what magnitude the local product is reshaped? Comparative analysis will help us understand what constitute the glocalizing process inside *NRZ*. I plan to solve this question by comparing the magazine contents between *NRZ* and *FHM* UK, with the focus on their representation of sexuality and manhood.

2. As a glossy magazine, how does *NRZ* reshape the framework of *FHM* UK to make it acceptable in a Chinese context, while still keeping the core concept of *FHM* in order to negotiate with global trends?

The second question specifies how to measure the cultural situation of *NRZ*. The comparison is based on that the two editions share the same framework. The formulas of the two magazines are similar if not identical. This enables me to narrow down the focus on two similar sections: sexy women shoot and the interpretation of man’s fashion. These two sections are proved contributing to the success of the British title. However they have a different outlook in the Chinese edition, which is equally successful in the market. It seems to me that the two sections are important elements of their commercial successes and the parts that effectively met the demands of the local markets. Practically, they are comparable. They serve the same purposes as to fulfill the fantasies of the male readers and to establish the role models for them, respectively. I believe they embody how *NRZ* negotiates with international trends and local interests.

3. In order to be localized as a Chinese cultural product, how does *NRZ* display the concept of “Chinese sexuality”¹ which it promotes through its featured photo shoots of women?

The third question specifies on how *NRZ* interprets the concept of sexuality that is a key element for its parent edition. The answer to this question will show *NRZ*'s personal approach in defining sexuality through the sexy photo shoots of Chinese women, and this Chinese approach is called “Chinese sexuality”. And this is a crucial concept for us to understand how the local edition is glocalized. The photo shoots of sexy women are examples of how to understand the concept of “Chinese sexuality”. It is important for us to probe into the different cultural denotations and connotations that are conveyed in the images of sexy Chinese women. This concept will help us to decode the cultural meanings in the perspective of Chinese. There might be more latent meanings under these sexy images in contrast to the images in *FHM* UK, and to unveil these meanings is to measure the aspect of globalization culture in *NRZ*. This work will be done in chapter six.

4. Since *NRZ* targets middle class or even upper class men, how does *NRZ* present these fashionable men, who are different from those of *FHM* UK?

The fourth question will let us know what is *NRZ*'s targeting strategies and how it portrays different male images. To find out the answers, I will investigate the advertisements in *NRZ* in chapter five; then an analysis will be conducted of the content with the English header “*Metrosexual*” and Chinese header “*Hou Yapi*” (post-yuppies) in chapter seven. In chapter seven I will also analyze the pictures of the fashion section displayed in *NRZ* which will help me figure out what the different underlying denotations and connotations of these images are. All the analysis regarding the manhood is indispensable for demonstrating how *NRZ* is portraying different male images from *FHM* UK, which is another way to understand of how *NRZ* is glocalized.

¹ The concept “Chinese sexuality” was printed in English in *NRZ* to define the general trait of the sexy women they are photographing. *NRZ* also translated the term “Chinese sexuality” into Chinese as “*Zhong guo shi xing gan*”. It can be understood as the Chinese way of interpreting the western concept of sexy or sexuality. Editor-in-chief, Jacky Jin (2006: 71) explains, *NRZ* would show the sexuality of women since sexuality is one core formula *For Him Magazine* promotes, but the sexuality conveyed by *NRZ* should be varied in its presentational way, the images should not give us riot, vulgar, pornographic or rude impressions. He also points out Chinese sexuality is associated with Chinese aesthetics and conventions. Thus the Chinese sexy women; Chinese settings and Chinese costumes are involved when *NRZ* is taking the pictures. They testify the concept “Chinese sexuality”. The contextual and cultural meanings behind “Chinese sexuality” will be discussed in chapter six.

Chapter 3 Literature Review and Theoretical Framework

This chapter introduces the theoretical framework which supports my research and also elaborates on the theory and literature I consider beneficial for my study. The theories of globalization and glocalization are the theoretical base for this study. Semiotics helped me know the different denotations and connotations of the texts and images between *NRZ* and *FHM UK*.

3.1 From globalization to glocalization

The thesis set the research background as the globalization and how the global trend is influencing the localities. China's partaking in the process of globalization undoubtedly has an influence on the plurality of the cultural industry as well as contributing to changes in society and people's mindsets. The globalization process can be seen as a dynamic process based in economic policies that force through changes in modern China, among others in the fields of mass media, popular cultural products, including fashion, music and film. According to Li (1998: 85): the fact that western fashion is utilized to embellish a collective modern Chinese identity reveals Chinese embracing of a "universal modernity" based on European Enlightenment ideas. In fact, the adopting of western styles resembles the behavior and mentality of the local elite class in the post-Mao society where this behavior was promoted by the Communist Party to maintain the stability of Chinese society by prioritizing the local elite class's status in the economy.

The turmoil of 1989 was defined by the Party as the result of over adoption of western ideology, thus trampling on the principles and ideology for the Party. This led to the Party putting into practice a propaganda campaign in order to construct a local identity, whilst still absorbing those traits of global civilizations that were deemed beneficial to Chinese society. Li claims this attempt by the Party to re-evaluate the global situation (1998: 84) after 1989 resulted in a local heterogeneity in cultural products such as Chinese fashion magazines and Chinese blockbusters and thus the subtle relationship of global and local is reflected in these local cultural products.

3.11 The nexus of local and global

In recent years, theorization of the globalization of culture shifted from the “cultural imperialism” thesis to a postmodernist mapping that emphasizes global pluralism, contingent structures and local resurgence (Sreberny-Mohammadi, 1991, in Li, 1998: 84). Morley and Robins points out in their book: *Spaces of Identity, Global Media, Electronic and Cultural Boundaries*, the vulnerability of cultural identity to attacks from the exogenous forces of a foreign communication’s empire seems obvious. The problem then is one of resisting cultural invasion and fortifying indigenous identity. (1995: 71). There seems to be a cohesion: we admit that globalization give rise to an energetic cosmopolitanism in certain localities (Morley and Robins, 1995: 118), while the national cultures can be more resilient and understood in the context of a broader and encompassing process—the process of merging into the globalization trend and world cultural camp, while setting the national culture in the edge of disappearance. Like Morley and Robins say in their book: the issue is not one of global media or local media, but of how global and local is articulated together in one cultural product like *NRZ* (1995: 2).

The comparison between *NRZ* and *FHM* UK is used as a tool to explore whether or not there is a new global–local nexus and this nexus is associated with the new dynamics of re-localization (1995: 116). When the magazine itself integrates the localities into the overall picture of a new global system (Morley and Robins, 1995: 116), the intensity between the global space and local space seem to be a conjunction. To see the connection between the local and global influences in *NRZ* it is necessary to compare *NRZ* to the mass media in general and how it adapts foreign influences according to their national identities.

If Morley and Robins’ argumentation on the global—local nexus is inspiring in the aspect of the new relationship between the local and global culture, globalization cannot be simply understood as the Cultural Imperialism (Tomlinson, in Held and McGrew, 2007: 148) or American Hegemony (Ikenberry, in Held and McGrew, 2007, 41). Though Tomlinson clarifies “the most visible fruits of globalization have been the increasing distribution of western and specifically popular cultural products and forms.” (Tomlinson, in Held and McGrew, 2007: 148), the context of globalization seems to become into the stage of Internationalization, according to Collins and Locksley (1988:55). In this new stage, “maintenance of national sovereignty and identity [is] becoming increasingly difficult as the unities of economic and cultural production and consumption become increasingly

transnational”. (Collins and Locksley, 1988: 55) We are seeing the emergence of truly global, decentralized, corporation in which diverse media products (film and television, press and publishing, music and video) are being combined into overarching communications empires. (Morley and Robins, 1995: 32) Hafez (2007: 94) has highlighted the national culture’s effects when analyzing the local culture’s rebellion against the globalization. The research is trying to find out the Chinese interpretation towards world trends and values and judgments. Hafez says “cultural globalization indirectly makes local cultures more flexible in their adherence to local and global identities”. (2007: 98).

3.12 The theory of glocalization

Glocalization was initially deployed and developed by Robertson (Giulianotti and Robertson, 2007: 133) It derives from the Japanese term *dochakuka*, meaning “global localization” or in micro-marketing terms, the tailoring of global products and services to suit particular cultural tastes (Robertson, 1992: 173-4, 1995).

Theorists of glocalization challenge the assumption that globalization processes always endanger the local. Glocalization both highlights how local cultures may critically adapt or resist global phenomena, and reveals the way in which the very creation of localities is a standard component of globalization (Giulianotti and Robertson, 2007: 134). Moreover, glocalization (Robertson in Rantanen, 2005: 100) as Rantanen (2005: 100) argues that it allows national companies to have started to globalize their products in order to attract both domestic and global markets. *NRZ* can be seen as one of the “glocalization project” (Giulianotti and Robertson, 2007: 134), the local cultures are characterized by intensified differentiation in terms of meaning and identity (Robertson, 1992: 29).

International cultural products are intending to gain the similarity under the global fashions, meanwhile be glocalized in its “interpretive community” (Machin and Leeuwen, 2007: 50-1). Machin and Leeuwen (2007: 41) said “More recently, globalised commercial culture has created new identities that no longer connected to a specific nation or place of origin.” *FHM*’s core formula are diffusing into different local editions demonstrate that the global media boundaries are blurring. From what Machin and Leeuwen did in their research: the comparison between different editions of the famous women fashion title *Cosmopolitan* (2007: 57; 142-48), we get to know that internationalized consumer magazines share rules for the conduct and interpretation of speech, and rules for the interpretation of at least one

linguistic varieties. (Hymes, in Machin and Leeuwen, 2007: 50). Machin and Leeuwen's study of six editions of *Cosmopolitan* shows that, all the local editions share an involvement with the same modalities and genres of linguistic and non-linguistic communication and the same constructions for reality regulated by the headquarter, but the *Cosmopolitan* community is no longer just an "interpretive community" of equals sharing the same taste, the same ideas and the same lifestyle when we are reading every different local edition. (2007: 50-1). This is a very good example for measuring out the aspect of glocalization culture resembled in a localized international cultural product.

3.2 Semiotic theory

To study the texts, images and to decode the signs in *NRZ* in order to find out the cultural indications needs the guidance of semiotic theory. Roland Barthes (1993: 111) points out that "Semiology" is a science of forms, since it studies significations apart from their content. Semiotic theory sheds light on how to define the sign presented in mass media and the relationship between the sign and the audience; how the sign is structured and how the sign can reflect the social reality and influence people's perception and cognition towards social phenomenon and social lives.

3.21 Two traditions in Semiology

Modern semiotics may be said to encompass to broad directions. In the online book *Semiotics for Beginners*, Daniel Chandler clarifies that Semiotics is not widely institutionalized as an academic discipline. It is a field of study involving many different theoretical stances and methodological tools (2002). One of the broadest definitions is that of Umberto Eco, who states that "semiotics is concerned with everything that can be taken as a sign" (Eco in Chandler, 2002: Introduction). Semiotics involves the study not only of what we refer to as "signs" in everyday speech, but of anything which "stands for" something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Whilst for the linguist Saussure, Semiology is "a science which studies the role of signs as part of social life"; for the philosopher Charles Peirce, semiotics was the "formal doctrine of signs" which was closely related to Logic (Peirce in Chandler, 2002: Introduction). For him, "a sign... is something which stands to somebody for something in some respect or capacity" (Peirce in Chandler, 2002: Introduction). Contemporary semioticians study signs not in isolation but as

part of semiotic “sign systems” (such as a medium or genre). They study how meanings are made: as such, being concerned not only with communication but also with the construction and maintenance of reality.

Furthermore, semiotics seeks to analyze media texts as structured wholes and investigates latent, connotative meanings (Chandler, 2002: Chapter Sign). Social semioticians investigate the meanings conveyed to the readers via the different signs on mass media and how these meanings differ in different social context. Semiotic studies focus on the system of rules governing the “discourse” involved in media texts, stressing the role of semiotic context in shaping meaning.

There are two divergent traditions in semiotics stemming respectively from Saussure and Peirce. The first semiotics tradition was developed by Saussure and is based on his two-part model of the sign. He defined a sign as being composed of a “signifier”—the form which the sign takes; and the “signified”—the concept it represents. The arbitrariness of the sign—more specifically the arbitrariness of the link between the signifier and the signified (Saussure 1983: 67; 1974: 67) shed light on the separation between the signifier and signified or we could see there exists the autonomy of the signifier from the signified (Lechte, 1994: 68). We tend to insist that the signified takes precedence over, and pre-exists, the signifier. The distinction between signifier and signified implies that the meaning can be “extracted” without an active process of interpretation and that form is not in itself meaningful. (Chandler, 1995: 104-106)

The signs on mass media surely make sense and speak for themselves. For Saussure, signs refer primarily to each other. Within the language system, “everything depends on relations” (Saussure, 1983: 121; Saussure, 1974: 122). Thus the single word or image cannot be understood without the relationship to the other words which it is used and the use of language to make meanings should depend on the context. In the semiotic approach the value of a sign is determined by the relationship between the sign and other signs within the system as a whole (1983: 112-113; 1974: 114). Furthermore, Saussure emphasized the differences between signs; he said “In a language, as in every other semiological system, what distinguishes a sign is what constitutes it” (1983: 119; 1974: 121). The values and signification would be fulfilled through the process of construction of the different language system and their relationships between various signs within its unique language system. As

Culler (1975: 14) said that “Relations are important for what they can explain: meaningful contrasts and permitted or forbidden combinations”.

In considering the construction of the language, the arbitrary aspect of signs does help to account for the scope for their interpretation (and the importance of context). The meanings or interpretation of one sign towards the reality, or we say the signifier refer to the signified may be varied from different language systems. But at the same time, Saussure also concluded that the signifier may seem to be freely chosen, from the point of view of the linguistic community it is “imposed rather than freely chosen”, because “a language is always an inheritance from the past” (Saussure, 1983: 68; 1974: 74). So every sign acquires a history and connotations of its own. A word means what it does to us only because we collectively agree to let it do so. The arbitrariness between the signifier and signified can be measured in different linguistic systems. For instance, in Chinese and English systems, the distinct signifiers which refer to a tree can be used to describe the object of a real tree that is in English we use “tree” as the signifier and in Chinese, people use “*shu*” as the signifier. The difference of the interpretation towards the same object in two language systems, such as English and Chinese, or we say the signifiers in different language systems to the same signified, is due to the various social and cultural conventions.

Philosopher and logician Charles Sanders Peirce formulated another semiotic tradition. In contrast to Saussure’s model of the sign in the form of a “self-contained dyad” (Chandler, 2002: Chapter Sign), Peirce offered a triadic model:

The Representamen: the form which the sign takes (not necessarily material);

An Interpretant: not an interpreter but rather the sense made of the sign;

An Object: to which the sign refers.

”A sign... [in the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen”. The interaction between the representamen, the object and the interpretant is referred to by Peirce as “semiosis” (Peirce, in Chandler, 2002: Chapter Sign). Within Peirce’s model of the sign, the traffic light sign for “stop” would consist of: a red light facing traffic at an intersection (the representamen); vehicles halting

(the object) and the idea that a red light indicates that vehicles must stop (the interpretant). Peirce's model of the sign includes an object or referent—which does not, of course, feature directly in Saussure's model. The representamen is similar in meaning to Saussure's signifier whilst the interpretant is similar in meaning to the signified (Silverman, 1983: 15). However, the interpretant has a quality unlike that of the signified: it is itself a sign in the mind of the interpreter. Peirce noted that "a sign... addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign". Any initial interpretation can be re-interpreted. This concept can be seen as going beyond Saussure's emphasis on the value of a sign lying in its relation to other signs and it was later to be developed more radically by poststructuralist theorists. Apparently, Peirce's model involves the aspect of the interpreter's mind, in which the meaning of the sign is shaped or re-shaped, and this is crucial when we are constructing the meaning of one sign.

Peirce's model highlights the function of the interpreter or user of a sign. The construction of meaning of one sign on mass media was also contributed by the interpreter's perception and efforts, together with the influence of social conventions and cultural traditions. The importance of sense-making has had a particular appeal for communication and like Chandler says that media theorists who stress the importance of the active process of interpretation. Chandler also concludes that the meaning of a sign arises in its interpretation (2002: Chapter Sign). Thus the meaning of a sign arises in its process of interpretation. The meaning conveyed by one sign would vary according to different interpreters and the even the same signified has several signifiers in different societies and under different cultural. Chandler further points out changing the signifier at the level of the form or medium may thus influence the signified—the sense which readers make of what is ostensible the same "content". (2002: Chapter Sign) For instance, as for one language, the same original meaning or one signifier that refers to the specific signified would be changed or even lost when it is translated into other languages. The relationship between the signifier and the signified can be reestablished by the efforts of translators or we say the interpreters.

3.22 Denotation, Connotation and Myth

"Denotation" tends to be described as the definitional, obvious, literal or commonsense meaning of a sign. The term "Connotation" is used to refer to the socio-cultural and personal associations (ideological, emotional etc.) of the sign. (Chandler, 2002: Chapter Denotation, Connotation and Myth) Roland Barthes analyzed the function of denotation and connotation

in his book *S/Z* and he concludes that the connotation produces the illusion of denotation, the illusion of language as transparent and of the signifier and the signified as being identical (Barthes, 1974: 9). In Barthes's view, the connotation naturalizes the meaning of denotation, that is to say, the connotation which related to interpreters' personal perceptions or ideology and readers' personal understandings toward the denotation helps the accomplishment of the meaning of that denotation. Furthermore, connotations are not purely personal meanings; they are determined by the codes to which the interpreter has access. (Chandler, 2002: Chapter Denotation, Connotation and Myth) And cultural codes provide a connotational framework under different social contexts. Certain connotations would be widely recognized within a culture. The connotation toward the same denotation that combined the access of the interpreter and social conventions could be over emphasized; misunderstood; or even changed under the different cultural and social circumstances. For instance, most adults in Western cultures would know that a car can connote virility or freedom, while a car may connote personal wealth or social status at first in the minds of modern Chinese people. And sexual images such as a girl wearing bra appearing on mass media in China can connote a kind of rebellion or challenge to the traditional Chinese culture more than just a sexual sign for catering men's fantasy.

The freedom or challenge we talked above that naturalized by the connotation dispersed by languages, photos or other forms of languages and is improvised or eternalized (Barthes, 1993: 118) in our minds, this process as Roland Barthes defined as "Myth", or social ideology. In his essay "*Myth Today*" (in the book *Mythologies*); Barthes illustrates how myth can be produced and how it can shape the concept in our minds (1993: 116-7):

I am at the barber's, and a copy of *Paris-Match* is offered to me. On the cover, a young Negro in a French uniform is saluting, with his eyes uplifted, probably fixed on a fold of the tricolour. All this is the meaning of the picture. But, whether naively or not, I see very well what it signifies to me: that France is a great Empire, that all her sons, without any colour discrimination, faithfully serve under her flag, and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro in serving his so-called oppressors. I am therefore again faced with a greater semiological system: there is a signifier, itself already formed with a previous system (a black soldier is giving the French salute); there is a signified (it is here a purposeful mixture of Frenchness and militariness); finally, there is a presence of the signified through the

signifier... In myth (and this is the chief peculiarity of the latter), the signifier is already formed by the signs of the language... Myth has in fact a double function: it points out and it notifies, it makes us understand something and it imposes it on us.



Figure 3.1 Cover of *Paris-Match*. Cited from Chandler (2002: Chapter Denotation, Connotation and Myth).

The myth as Barthes describes improvised by the signifier: black young soldier; salute; the French uniform (the latent meaning of text, photo or image on mass media) and it functions to make us believe the notion or the signified that the signifier represents is natural and rational and finally impose the ideology in our minds. Barthes used the term of signification (1993: 117) to clarify the myth that implied by those latent meanings on mass media. Contrary to the arbitrary relationship between the signifier and the signified in one sign, the mythical signification is never arbitrary (Barthes, 1993: 126). The connotational referring make denotational meaning reasonable, and they express and serve to those concepts within a culture. And myth naturalizes the cultural or to make dominant cultural and historical values, attitudes and beliefs seem entirely natural, normal, self-evident, timeless, obvious and thus objective and true (Chandler, 2002: in Chapter Denotation, Connotation and Myth).



Figure 3.2 A photograph of Marilyn Monroe, cited from Chandler (2002: Chapter Denotation, Connotation and Myth).

Susan Hayward (1996: 310) provides us a mythical analysis on a photograph of Marilyn Monroe: At the denotative level this is a photograph of the movie star Marilyn Monroe. At a connotative level we associate this photograph with Marilyn Monroe's star qualities of glamour, sexuality, beauty, but also with her depression, drug-taking and untimely death if it is one of her last photographs. At the mythic level we understand this sign as activating the myth of Hollywood: the dream of factory that produces glamour in the form of stars it constructs, but also the dream machine that can crush them-all with a view to profit and expediency.

Hayward's analysis involves the connotation, denotation and finally the myth, it demonstrates how the myth functions and the intertwined relationship between the connotation and denotation. Like Barthes saw myth as serving the ideological interests of the bourgeoisie in his period of time (1974: 206), this improvised us that the function of myth, it serves to maintain the reasonable purpose of signs and codes on mass media that generated by journalists and editors.

3.23 Fashion as a sign system

In Roland Barthes's works *The Fashion System* (1990), he considered fashion as a language system and has its own grammatical rules. In the process of reading fashion codes or fashion language, we are still facing the semiotic problem of denotation and connotation, and the signification of the sign that reflect the mythological or ideological concepts.

As for the denotation level, the fashion language that is used to define a garment or clothes may be changed in different contexts, a "jeans" in Western culture or in English, like Saussure defined it as a "signifier" can be referred to that particular kind of pants, it "signified" the concept of a pair of jeans. While in other language system, different signifiers can be used to refer that kind of pants, as "*Niu zai ku*" in Chinese. As for the connotation level, like Roland Barthes has described in *The Fashion System* the intertwined relationship between the different fashion garments and their meaning that they express within different contexts and ways of wearing. Barthes points out that the same clothing can give different meanings, depending on how it is worn, in what situation or combination. He claims that a clothing garment, thus the signifier, must be cut down into smaller units because of its

syntactical character. (Barthes, 1990: 60) Barthes describes this process by citing a simple example: a cardigan can be sporty or dressy, depending on whether the collar is open or closed. This utterance includes a double signification which Barthes has illustrated by this “signifying matrix” (1990: 61):

Cardigan + collar + open = sporty

Cardigan + collar + closed = dressy

The sporty and dressy styles differ in the way how people dress the cardigans. The signifier can be changed which in turn entails a change of the signified, thus we read and interpret the style of the garment, and this interpretation either sporty or classy (Barthes, 1990: 61) would be the myth that function as fashion styles in our minds. Fashion magazines are interpreting these social or aesthetical norms differently according to the changing of social background and context. Undoubtedly, these fashion codes, whatever sporty or dressy, are formed and eventually changed by new trends, transmitted by-amongst others-fashion magazines and among readers’ perceptions. (Nömm, 2007: 18)

As Roland Barthes (1990: 16) said the goal of written garment seems purely reflexive: the garment seems to speak itself, to refer to itself, enclosed in a sort of tautology. The functions of description, whether they are fixation, exploration, or emphasis, aim only at manifesting a certain state of being for the garment of fashion. The descriptions enhanced by fashion magazines changed with the “state of being”, for the fashion itself can be the object, while our written language on fashion or clothes will be subjective. Furthermore, the semiology of fashion that Barthes indicated (1990: 10) is directed toward a set of collective representations. The function of the description of fashion is not only to propose a model which is the copy of reality but also and especially to circulate fashion broadly as the meaning.

3.3 Fashion discourse and social context

To consider glossy magazines in the study of culture and mass media, we are defining fashion as a social and cultural phenomenon and the glossy magazines are the documentary form for fashion or lifestyle itself. The development of Chinese glossies has documented the social and cultural existing and shifts after the Cultural Revolution that I recalled in chapter one. According to Fred Davis’ notion in his book *Fashion, Culture and Identity*, he analyzed that “fashion...its sources in culture and social structure, the processes by which it diffuses within and among societies, the purpose it serves in social differentiation and social integration.”

(1992: 4) Those documentations of fashion and trend, which we call them fashion magazines inevitably intensify and emphasize this social and cultural differentiation and class mobilization and integration in China. As Fred (1992: 4) concluded that [fashion]'s implications [is] for modern economic life. Same as Entwistle's remarks that fashion responds to social and political changes, reflecting and reproducing these changes (2000: 80).

One may relate the fashion portraits in *NRZ* to Barnard's description that "there is true to the extent that boys and young men who are concerned with what they look like" (Barnard, 1996: 25). Barnard (1996: 38) argues that fashion and clothing are used to construct and mark out the social and cultural reality in the first place. The fashion section overstates the fashionable dress as one of the way to protect ourselves, the self we wish to present to the world, and the group with which we desire to be associated (Suthrell, 2004: 14). Clothing and fashion are often used to indicate social worth or status and people often make judgments concerning other people's social worth or status on the basis of what those people are wearing (Barnard, 1996: 61), like Barnard (1996: 41) pointed out, they have conspired with fashion itself, act as weapons and defense in that they express the ideologies held by specific social groups.

3.4 Summary

In my research I mainly build on two theoretical approaches. The first is the theory of globalization and glocalization that shows how dynamic and diversified aspects when studying cultural product embedded with the nexus of global and local. The second is semiotic theory, which supports my analysis of specific signs in *NRZ*. This helps me to decipher the signs and explain Chinese cultural distinctiveness and mythologies.

Chapter 4 Methodology

This chapter will outline the methodological choices and explain how the methodological choices are rational in helping me answer the research questions and get research conclusions.

The first objective is to use *NRZ* as a case to testify that glocalization culture as a phenomenon is embedded inside. To conduct the research, I use the method of case study. The second objective is to conduct a comparison between designated issues of *NRZ* and *FHM* UK. The comparison is aimed at exploring the similarities between both of the two glossy magazines in two different contexts, more importantly the dissimilarity of how *NRZ* adapted itself to become a upper class magazine and shifted the readership and editorial agenda, such as magazine content; sexy women photo shoots; fashionable men photo shoots. The method of content analysis and semiological approaches will contribute to defining the denotational and connotational meanings behind the texts and images in *NRZ*, which show the local readjustment and interpretation of the international influence from *FHM* UK, thus the extent of the glocalization culture can be measured out.

4.1 Set up the case study

My working experience in a Chinese fashion magazine allows me to conduct research on men's fashion and lifestyle magazine. The past working experience provides me with good networks with people, especially the editors, stylists and photographers in the field of male fashion or lifestyle magazines. It is easy for me to obtain fresh materials and improvising ideas when talking with them. All the former experience and negotiation with these people can be beneficial for my project. In order to get a clear view of modern Chinese male fashion and lifestyle magazines, I chose *NRZ* as my case due to the commercial success it has enjoyed in the Chinese market, and because it is a title modeled on an international format. *NRZ* became a sensational topic in the media circle after its launch in China. It provides sexuality to most of the male readers, together with a funny and entertaining journalistic style as well as eye-catching magazine designs and layouts, all of which attract Chinese readers.

The case I chose is an interesting one for me and I can obtain data and research materials easily, like George and Bennett (2005: 83) says, this single case contains readily available data. According to Yin's views (2009: 18) a case study is an empirical inquiry that

investigates a contemporary phenomenon in depth and within its real-life context. The possible qualitative analysis in the case of *NRZ* is more descriptive and aesthetic based on my personal experience and freshly collected data. Flyvbjerg (2006: 227) argues that a purely descriptive phenomenological case study without any attempt to generalize can certainly be of value in the process and can often help cut a path toward scientific innovation as the case study method has the merit of providing a framework (Collier, 1993: 106). If Flyvbjerg is right, I hope my case study on *NRZ* could illuminate the values and scientific framework for the future development of Chinese men's fashion magazines.

George and Bennett (2005: 80) note that single case research designs can fall prey to selection bias or over-generalization of results. So how does one test the reliability of this single case? According to Yin (2009: 40), a research is supposed to represent a logical set of statements and to establish the quality of any empirical social research. I consider the method of comparison to be a balancing way of reinforcing the analysis on this single case. To make the analysis of *NRZ* more convincing, I will make comparison between *NRZ* and *FHM* UK, for which I think it is the basic approach to avoid subjective and biased judgments. Lijphart (1971: 686) gave us a solution on how to avoid the bias when we have single case, and to increase the cases seems to be practical, that is to say, I'd like to apply the British edition as a supplement in order to produce a convincing case for the study on Chinese edition.

4.2 Selection of magazine issues

The issues I have chosen are from July 2008 to June 2009, one year's volume, both for Chinese and British editions. There are reasons for choosing these twelve issues:

1. Research period: My research starts from the end of year 2008 and lasts for the whole year of 2009, and then it ends in the spring of 2010. So this makes it easy for me to focus on the issues during this period of time.
2. Consistency of magazine styles: Twelve issues in one year can demonstrate the consistency of the magazine styles in terms of editorial agenda; marketing strategies; and the relationship between the titles and readers. These twelve issues for both editions could indicate how they are tackling individual context intensively.

3. A major event in localization: Starting from the issue of July 2008 is due to the cover feature in *NRZ*: it dedicates the issue to honor the people who suffered in the Wenchuan earthquake which happened on May 12, 2008 in China. The editorial shifts such as the use of an ordinary volunteering girl on the cover without any indication of sexuality has already differentiated *NRZ* from *FHM* UK. It is this issue that made me aware of the Chinese adaptation and shifts of the *FHM* model in dealing with a Chinese context. Furthermore, choosing twelve issues from July 2008 to June 2009 can testify how *NRZ* articulates the notion of “Chinese sexuality”, since this English notion or catchphrase was widely promoted by *NRZ* in the year 2008 and 2009, and it is concretely presented through their editorial presentation like the featured sexy women photo shoot in every issue.

4. *FHM* under Bauer Media: *FHM* as a brand started the process of internationalization in the middle of 1990s under the ownership of EMAP. *FHM* was sold as part of the publishing company sale, from EMAP to Bauer Media in February 2008. To maintain the vitality of this lad title, Bauer innovates and added more fresh contents such as *FHM Bionic* to teach lads how to get fit and healthy. Other editorial shifts are underway after *FHM*’s transition from EMAP to Bauer, but all the editorial innovations are mild and based on *FHM*’s formula. *FHM* is still a major player in the lad magazine market that sells sexuality, humor and practical fashions in UK. It is interesting to compare the Chinese edition with the British one after it accomplished the transition from EMAP to Bauer after half a year’s time and it is a good start from the issue of July 2008.

4.3 Comparative perspective

The glocalization of culture in *NRZ* will be measured out through the comparison between *NRZ* and its UK edition. The most useful method in a social science research as some scholars mention is the comparative analysis and comparison. David Collier (1993: 105) stresses the importance of the comparative method and how it is a fundamental tool of analysis, and is used to testify hypotheses and build theories. A comparative method implies a description or identification of differences and similarities (Ndlela, 2003: 23; Livingstone, 2003: 479). Sonia Livingstone points out that the cross-national comparisons are “exciting but difficult, creative but problematic” (2003: 478). One of the benefits with a transnational comparative perspective as Ihlebæk (2006: 31) argues is to achieve a wider comprehension of different and similar solutions to global trends. She points out that in the globalization discourse there is a

tendency to forget that even though the global pressure might be similar, national states still face these challenges with differing backgrounds concerning culture, political structures, demographic needs, history and economy (2006: 31). The comparative perspective helps clarify to what degree and in what aspects the local edition is glocalized.

According to Lijphart (1971: 687), *NRZ* and *FHM* UK are two comparable cases, since both editions contain comparable variables inside at the same level. The variables as I will compare them in the magazines such as covers; headers; sexy photo shoots; fashion images are distinctive in both of these two editions due to the different denotations and connotations they can convey. The comparative perspective in my thesis is aimed at clarifying the similarities from how *NRZ* is modeled on *FHM* UK, and the dissimilarities from how *NRZ* has reshaped the UK model.

4.31 Exploring the similarities and dissimilarities

The comparison will start by clarifying the similar model and media package which *NRZ* adopts from *FHM* UK. By exploring the similar magazine framework and media package between *NRZ* and *FHM* UK we can make a comparison in which we testify to what extent *NRZ* is influenced by its UK edition and find the reason why *NRZ* needs to imitate the British model with slight changes. The similar model between the two editions: similar sections of contents and similar layouts of official websites for both of them could shed light on the global aspect of this Chinese title.

In the meantime, when we are approaching the similar magazine frameworks and media packages, we may find that there has already been local adjustment, that is to say, *NRZ* reshaped the English model in specific aspects and the *FHM* headquarter actually gives *NRZ* a lot of editorial independence when it comes to readjusting the magazine contents, headers and other editorial agenda. Chapter five will illustrate the dissimilarities and clarify which aspects *NRZ* has reshaped. Thus the most important part of the comparison is to explore the dissimilarities. Chapter five will also clarify the dissimilarities for *NRZ* in the aspects of editorial independence; different targeting of readers. To illustrate the editorial independence *NRZ* enjoys, the analysis will be conducted from three dimensions that reflect the editorial presentation in *NRZ*: original contents; self innovated headers and feature stories. Comparing the different types of advertisements favored between the British and the Chinese edition will be helpful in trying to find out the different targeting strategies. The dissimilarities illuminate

the local aspect of *NRZ*. Both the global and local aspects reflected in *NRZ* demonstrate how the two aspects are intertwined in one title, the final presentation of texts and images could show us the glocal effects.

4.32 Parameters of measuring the glocalization culture

After the general comparison between the two titles, I set up two parameters to further demonstrate how the presentation in *NRZ* could be understood in the perspective of glocalization. Chapter six will analyze the women's images appearing in *NRZ*, which is the first parameter and chapter seven will analyze the men's images and this is functioning as the second parameter. All the analysis relies on the comparative perspective to find out different denotations and connotations indicated in the women's and men's images in *NRZ* in contrast to the images appearing in *FHM UK*.

The choice of focusing on the women's and men's images as parameters is due to the fact that these images can be read beyond just language. When comparing the British edition and Chinese edition, I find that I don't have ability to define the English texts in *FHM UK* in terms of implied meanings or cultural references that are used in the texts as English is not my mother tongue and it is based in a culture in which I am not immersed. I believe the same applies to foreign readers, that without major expertise it is impossible for them to fully understand the Chinese texts. So I choose to analyze the photos of sexy women and fashionable men portrayed by *NRZ* and to conduct semiotic analyses of these.

As for the analysis of women's images, chapter six will focus on cover images and the featured sexy women photo shoots in *NRZ*. The analysis will help us understand the concept of "Chinese sexuality", which is a key notion for defining how the Chinese editors translate and establish their own perception of the sexuality which is already presented in *FHM UK*. The first part of chapter six will compare the twelve cover images of both *FHM UK* and *NRZ*. The second part of chapter six conducts semiotic analysis that will be centered on the denotative and connotative meanings in the images. Relevant examples of cover images and photos of sexy women will be cited from *NRZ*.

Similar to the analysis of women's images, the semiotic analysis of men's images in *NRZ* tries to discover what the symbolic meanings lying behind these images. Are these men's images indicating some Chinese aesthetics or do these fashion images echo world trends and local

identification? In order to clarify how different the approach and purpose of portraying the men's images is in *NRZ*, chapter seven will first make the analysis on the original content *Metrosexual/Hou Yapi* to investigate what kind of manhood is presented in this unique Chinese content. This content concerning social elites and upper class men indicates the different marketing and targeting strategies *NRZ* uses. Then the second part of chapter seven centers on the fashion images appearing in the section "*Insider*". Do the images reflect the traits of the men interviewed in *Metrosexual/Hou Yapi*? Or do they exhibit a more connotative meaning regarding cultural or social changes in China? Chapter seven will answer these questions. Relevant examples will be chosen from *NRZ* as well.

4.4 Qualitative content analysis

I will utilize qualitative content analysis in my research. As for the method of content analysis, Bernard Berelson defines it as a "research technique for the objective, systematic and quantitative description of the manifest content of communication" (1952: 147). Putting the focus on the manifest media content, form an important limitation of content analysis since the researcher is prevented from reading between the lines of media output, which means that the analyst should exclusively concentrate on the explicit words, sentences, texts and images, not the latent meanings and associative conclusions. According to Berger, "content analysis is a research method that involves measuring something [...] in a random sampling of some form of communication [...]" (1998: 116,118). Rose (2001: 55) goes on by summarizing that content analysis can include qualitative interpretation of the empirical results. Moreover it prevents a certain sort of "bias" which can be "produced by a refusal to be reflexive about your research procedures. [...] using the rules of a content analysis forces a researcher to be methodologically explicit" and not rely entirely on "unconscious" strategies. Thus, content analysis and qualitative methods are not mutually exclusive (2001: 55). The analysis of the cover images will rely on the method of content analysis in the perspective of focusing on the twelve sampling images first, and explain what the impressions they provide at first glance. The summarizing and qualitative interpretation of the distinctiveness of the Chinese covers will be carried out with focus on certain aspects as what the clothing the Chinese cover girls wear; what the colors of the dress are and how they pose in front of the camera. This is done to conclude why the presentation is rational in a Chinese context. The analysis of the Chinese content *Metrosexual/Hou Yapi* also requires the method of qualitative

content analysis. Concentrating on the texts and trying to find out the association between the texts and social or class background is crucial for defining what male images *NRZ* portrays and what readers it targets.

4.5 Semiotic approach

Semiology or semiotics has become fairly popular within the media studies because it has the ability to find the underlying, connotative and cultural meanings of the selected images (Nömm, 2007: 24). To clarify the globalization culture from the images presented in *NRZ*, I will conduct semiotic analysis of the images of sexy women and fashionable men.

For Saussure the sign is the basic unit of language and consists of two levels: the signifier and the signified. He speaks of the “twofold entity” when dealing with the inner structure of a sign. (In Nömm, 2007: 24) I am trying to seek the latent meaning beneath the specific sign. The semiotic approach aims to find the relationship between the signifier and the signified, which shed light on the signified objective as “sexuality” and “fashion” would be defined by different signifier according to different cultures and in different verbal systems. The arbitrary relationship between the signifier and the signified testifies the final definition towards the signification as Barthes says (1993: 117) “sexuality” and “fashion” varies from the English to the Chinese system. A sign within an image can be read from different perspectives and thus triggers different meanings. The interpretation towards one sign within an image also varies from different interpreters: *NRZ* and *FHM* UK. Peirce (in Chandler, 2002: Chapter Sign) highlights the function of personal perception and explanation of one sign, which allows me to focus on how differently *NRZ* presents a sign which has the signification of “sexuality” and “fashion”.

Roland Barthes’s concepts on “denotation” and “connotation” shed light on distinguishing the different latent meanings of a sign by different interpreters coming from different cultural contexts. This difference calls on decoding the sign within the images. The process of decoding does not simply involve basic recognition and comprehension of what a sign says but also the interpretation and evaluation of its meanings with reference to relevant codes. (Chandler, in Nömm, 2007: 24) Images can evoke different associations, or connotations, for different people depending on gender, age, class, nationality, race and so on. They would all generate different connotative meanings for one and the same picture. Nevertheless, people

from the same culture and roughly the same age and class will come up with almost identical connotations (Barnard, in Nömm, 2007: 25), which is due to the similarity of their sign systems. The final analysis will, as Barthes advocates (1993: 126), put the sign or the whole image in a broad social and cultural context, in order to grasp the myth the sign indicates. The indication testifies the social and cultural reasons for why the local articulation and interpretation towards sexuality and fashion is rational. The broad connotative meanings found after deciphering the signs in *NRZ* also help clarify the original and creational works done by *NRZ* when it is in the process of reshaping the British model and organizing its own editorial verbal system.

4.6 Interview

In order to verify the academic findings when analyzing the images on both of the two editions, I made interviews with people who work in *FHM* UK and *NRZ* both through email and phone calls. To understand how *FHM* UK is managing its international editorial management, and how it puts its model into practice into the Chinese market, I made email interviews with Mr. Henry Rimmer several times, who is the international editorial manager in Bauer Media. The contact with Mr. Rimmer helped me to get to know to what extent the *FHM* headquarter conducts the international editorial management. It is important for me to know to what extent and in what aspects *FHM* UK is influencing the editorial agenda and magazine layouts of *NRZ*. Mr. Rimmer also helped me collect relevant data regarding the circulation of *FHM* UK monthly.

As for *NRZ*, in order to rationalize my hypothesis, especially my semiotic analysis of the images of sexy women and fashionable men, I interviewed relevant editor Mr. Wang Yang who is in charge of *Metrosexual/Hou Yapi*, and senior fashion editor Mr. Yu Lingyuan who is in charge of most of the thematic fashion shootings in the section “*Insider*”. I contacted photographer Mr. Chen Zhun, who has cooperated with *NRZ* for most of the sexy women photo shoots. The interview gives me hints of directions on how to analyze the concept of “Chinese sexuality”. From the email interview with Mr. Jacky Jin, editor-in-chief for *NRZ*, I got basic information about the magazine orientation, targeting strategies and so on.

4.7 Summary

I argue in favor of the case study as the basic method for my research, and at the same time I have chosen to apply a comparative perspective as an important mean of exposing particular patterns and phenomena.

I want to show that the choices of methodology are based on the specific research condition, period of time and the specific process when conducting the research (such as content analysis; semiotic approach; interview). The semiotic analysis highlights the qualitative attribute of my research, which I consider an adequate method in reading the visualized images which in turn can avoid the inconveniences and linguistic obstacles of understanding English and Chinese for the researcher and the reader respectively.

Chapter 5 Similar magazine model, dissimilar editorial adaptation and advertising strategy

To understand the glocalization culture of *NRZ*, I will first compare the magazine framework and media package of both *NRZ* and *FHM* UK. Then I will explain the differences behind the similar frameworks and media packages. The differences will be testified in two aspects: the editorial independence *NRZ* enjoys and different targeting groups *NRZ* aims for. The different targeting audience between the Chinese and British editions can be analyzed on the basis the different types of advertisements appearing in both editions.

Thus the first part of the chapter will deal with the magazine framework and media package that *NRZ* has shaped. The second part of this chapter will focus on the editorial independence *NRZ* has. And the third part will analyze the different advertisements promoted by two editions, which exemplifies how *NRZ* and *FHM* UK target different readerships. Whilst the first part of this chapter is trying to answer how *NRZ* is influenced by the British edition in its appearance and shape; the second and third part will attempt to demonstrate how *NRZ* is glocalized and reshaped by the means of altering magazine details, contents and advertising strategy.

5.1 Magazine framework and media package

5.11 *NRZ* shares same magazine structure with *FHM* UK

Doyle (2006: 108) points out the approach that *FHM* favored for global expansion when it was under the ownership of EMAP group: cross-border licensing, which involves granting rights to a local partner in another territory to use the magazine brand and some or all of its content for a specific period of time in return for a specified fee (or royalty). The licensee in China is the Trends Group, which dictates how the *FHM* model is adopted. Its copyright cooperation with Bauer Media in the UK is still based on the stable and well-functioning model, the media package and modes of practice which *FHM* UK operates with in all its 28 editions. According to the licensing agreement, *NRZ*'s adaptation and adoption from *FHM* UK naturally demonstrate how the standardized core product formula “sexy, funny, useful

and relevant” is embedded in the magazine structure, images and editorial arrangements. We can easily find two similar sections in *NRZ* and *FHM* UK: one is the featured sexy woman photo shoots, and the other one is the fashion trends introduction for male consumers. In *FHM* UK, the section for sexy women is categorized under the header “*Features*”. This also applies to *NRZ*, in which the reportage of sexy Chinese women is also categorized under the header “*Features*”, *NRZ* adopts the English header “*Features*”. As for the section regarding men’s fashion, *NRZ* renamed this part as “*Insider*”, whilst *FHM* UK uses the header “*Style*”. Both “*Insider*” and “*Style*” focus on how to give the male readers the latest fashion information and function as bibles of men’s wardrobe.

Moreover, Doyle also points out that each licensee that forms the *FHM* network receives a publishing brand book containing a detailed explanation of the values associated with the magazine and setting out the ground rules for how an edition of *FHM* should look and feel. The brand book stresses the need for international consistency—not surprisingly, because the magazine’s brand is a hugely valuable asset that requires protection and regular reinforcement (2006: 110). The Chinese editors have to read the brand book as well, in which the book offers detailed advice on all aspects of production, presentation, format and layout. Doyle says (2006: 110) the brand book also deals with content, detailing how to produce each of the regular sections, which subject areas are most appropriate for features, and giving advice about how to achieve the correct tone or pitch for the magazine. *NRZ* would undoubtedly present the same sections of content that its parent brand requires, even though *NRZ* serves a totally different market. It is an unavoidable fact that *NRZ* has a similar magazine structure as that of *FHM* UK and that sometimes both editions might share the same contents. This is due to the fact that *NRZ* has a license agreement with *FHM* UK and it has become an indispensable international publishing part for the parent title.

5.12 Media package: the website as a platform

Originally starting as just a magazine, *FHM* has now expanded into other media. This includes different websites for almost every country in which *FHM* is published; each featuring localized content. In some countries, *FHM* pictorials and videos can also be downloaded onto mobile phones (e.g., *FHM* Israel). Under this circumstance, *NRZ* launches its official website as an extending platform of the print magazine. The websites of *FHM* UK

and *NRZ* and the print magazines work together as integrated media packages to reinforce the brand effects of *FHM* in two territories.

The website of *FHM* UK (also known as *FHM* website: <http://www.fhm.com/>) is regulated by the Bauer Media, while the website of *NRZ* is managed by the Trends Group. *NRZ* utilizes the method of running a website to allure various levels of readers and advertisers in China. This approach is directly inspired by the result of the launching of the *FHM* website, for it has become clear that the increasing readership of young netizens is another major market of potential consumers for local advertisers. Under these circumstances, *NRZ* needs an official website to update its fresh entertainment information simultaneously and let the websites act as a multi-media platform to attract young readers and local advertisers. The website of *NRZ* (<http://www.nanrenzhuang.net/>) becomes a package that quickly brands the Chinese title in a fashionable digitalized way.

But how can we define the media package, which is common for both of them? The details of the websites show similar structures and contents between the *NRZ* and *FHM* UK website. If we browse the two websites, the contents posted on *NRZ* website are almost similar as *FHM* UK website: both of the two websites contain elements such as latest news; introductions of sexy girls; reviews of films and fashion products for male consumers. As one browses the websites, one will notice that both of them have an audio-visual section, in which there are video clips to be clicked and played and these video clips are digital programs on sexy women photo shoots and stories behind the scenes. The audio-visual section is called *FHM* TV on the *FHM* UK website and *Zhuang* TV in Chinese on the *NRZ* website (the Chinese character “*Zhuang*” is extracted from the title *Nan Ren Zhuang*, which means clothing or attire). The audio-visual content of the *NRZ* website are examples of how it is imitating the media package invented by *FHM* UK. Thus even though the two websites are presented in different languages, their goals and ways of organizing and editing the contents are the same.

5.13 Summary of similar frameworks and media packages

The two identical sections: sexy women and fashionable men, the similar packaging, the inclusion of a website as an integrated part of the magazine brand, all demonstrate the global background of *NRZ*: it needs *FHM* UK’s framework to underpin the international characteristics and this imitation helps *NRZ* differentiate itself from other glossy titles on the Chinese market. The content framework it shares with *FHM* UK makes *NRZ* a title with

novelty that the Chinese audience could never have foreseen and the media package which includes launching an official website helps *NRZ* quickly brand itself as a hybrid of different informational outlets.

The similar magazine framework and media package also show a good working relationship between the licensor and licensee, which is essential in implementing the brand concept of *FHM* into *NRZ*. The Chinese edition made shortcuts in that it established its magazine system in communication with the parent brand and the knowledge-sharing network shared by all the editions of *FHM*. This helps *NRZ* maintain an updated magazine quality that is good enough to meet the global benchmarks for men's lifestyle glossies. The mature and fostering model of *FHM* UK provided a time-saving method with low risks when *NRZ* was launched in a new and uncertain territory. It equipped *NRZ* with a competitive edge, which proved essential in *NRZ*'s success in becoming a major player on the Chinese market.

On the other hand, a degree of sensitivity to local cultures, preferences, and values is shown in *FHM*'s expansion in China. According to Doyle, licensees in overseas territories are expected and encouraged to apply the core values of the magazine in a way that is "relevant" to the specific market being served (2006: 110). The relevant alteration that has been done by *NRZ* in reshaping the parent model can be testified from the following two parts: the editorial independence and the different readership, which is demonstrated by the different advertisements presented on both editions.

5.2 High degree of editorial independence

NRZ has its own editorial freedom despite it being modeled on *FHM* UK. In order to maximize the advertising revenue in a local region, every international edition is allowed to reorganize the contents individually and they are encouraged to publish contents regarding local cultural phenomena; slight adjustments in the aspects of headers, photo shooting, editorial language, modeling and styling are all permitted by the headquarter of *For Him Magazine*. The editorial regulation towards all the international editions is loose and unfixed. Rimmer (2009) points out Bauer Media's policy of international editorial management:

We do regulate to an extent, but most importantly we allow the editors and their teams to shape their edition as they see best. As long as the edition adheres to the brand values of funny, sexy, useful, relevant then we are happy. It is important to remember

that funny or sexy may differ from country to country. The art and skill of each editor is in allowing that to be translated into print in each country.

The high level of editorial freedom that *NRZ* enjoys is testified by the glocalization culture embedded in this title, and I will summarize this independence in the following three aspects:

5.21 Chinese original contents

NRZ produces its own original contents, which show the editorial creativity and efforts that are made in order to present an identity which is more attuned to the local context. At the same time, the original contents of *NRZ* also manifest the social changes in modern China such as the shifts in social classes and ideology.

1. *Metrosexual/Hou Yapi*. This content has an English header *Metrosexual* and also a Chinese header *Hou Yapi*, which means post-yuppie. This content focuses on Chinese social elites, mostly business executives, entrepreneurs, celebrities. As Editor Wang Yang who is in charge of *Metrosexual* or *Hou Yapi* states (2009) that this is the interview of a certain male figure who has a higher educational background, successful business background and who enjoys an extravagant lifestyle. Editor Yu Lingyuan (2009) also says, “The interviewee should be smart with creative thoughts and ideas so that he can be looked up as a role model for ordinary readers. The content of *Metrosexual* or *Hou Yapi* and its relationship between the images of Chinese men and the way men are portrayed by *NRZ* will be further discussed in chapter seven. This content touches upon the manhood demonstrates how *NRZ* responds to the needs of the growing middle class in China as the content aims to satisfy the fantasies of ordinary readers of becoming wealthy upper class men. This also showcases how clearly *NRZ* projects itself as a high class glossy title, which is different compared to *FHM UK*.
2. *Sex Confidential*. While *Metrosexual/Hou Yapi* caters to the middle or higher class men aiming to gain more local advertisers, the content by the name *Sex Confidential* which deals with topics like sex and sexual relationships between the two genders, shows how mass media in China depict topic of sex. *Sex Confidential* has two parts: *Sha fa nü ren* (woman on sofa) and *Fei chang xing* (very sexy) are the headers printed on the pages. *Sha fa nü ren* modeled after a famous American TV series *Sex and the City* presents three or four beautiful female guests with metropolitan looks sitting on a

sofa and discussing sex. *Fei chang xing* is a column regarding sex issues, in which freelancers write articles such as sex diaries or topics on courtships, marriage and sex life.

5.22 Different headers

Besides the English feature headers, which are directly adopted by *NRZ* such “*Features*”, there are also different Chinese and English headers invented by the local team to show *NRZ*’s interpretations and creations. Even the sections shared by both *NRZ* and *FHM UK* have some differences, the Chinese headers are not usually the literal translation of the English headers of *FHM UK*; they are more or less created by *NRZ*. It is interesting to note that these Chinese headers have cultural and historical meanings in a Chinese context. The Chinese edition not only uses a Chinese title *Nan Ren Zhuang* but also refurbishes every detail on the pages inside the magazine. Examples can be seen as followed:

1. *You Wu*. In *NRZ*, the content of sexy woman photo shoot is renamed *You Wu* in Chinese and the header of this Chinese name originates in ancient Chinese novels and history since there were sexy and beautiful women who were always illustrated by the phrase *You Wu*. *You Wu* vividly describes the characteristics of this content on sexy women. According to the mindset of the Chinese readers, the term *You Wu* carries certain connotations, which the editor then utilizes in order to transform the women in the pictures into objects of desire.
2. *Jia fang yi fang*. This is the Chinese header for the content *Quote Unquote* which is adopted from the English edition. As for the content of *Quote Unquote*, it is an interview with a man; *NRZ* sometimes translates and uses the interviews from other international editions and sometimes they conduct the interview on their own. *Jia fang yi fang* literally means “the first and second party”, but the Chinese readers can also link this header to a successful Chinese film called *Jia Fang Yi Fang*, which made headlines back in the 1990s². The light-hearted comedy with absurdity and black humor inside and the stories beyond reality labeled this movie a post-modern cultural product in the 1990s. Chinese people may view this Chinese header *Jia fang yi fang* as

² The movie *Jia Fang Yi Fang* (*The Dream Factory*) was directed by Feng Xiaogang in 1997 in China. The sensational commercial movie was considered to be a cultural and post-modern phenomenon in 1990s as the humor and irony in the movie deconstructed the traditional Chinese values and aesthetics.

a funny slogan. To understand why the Chinese editors named the header *Quote Unquote* in Chinese like this requires an understanding of the cultural mindset of the local readership.

3. *Insider*. This English header is applied as the substitute of the header *Style* in *FHM* UK. Both of the contents *Style* and *Insider* concern male fashion and trends. Since *NRZ* has defined itself as a white-collar title by editor-in-chief Jacky Jin (2006: 135), it also proclaims itself as a high class fashion title rather than merely a men's lifestyle title, *NRZ* uses the header "*Insider*" to label itself as a professional observer or insider who is interpreting global fashion for local readers. Thus *Insider* seems to upscale the taste to define fashion phenomena and discourses according to the perspective of the Chinese editors, and it can also be understood as a desire by the local editors to exhibit their perception of western fashion in order to shape their own fashion system. These efforts are reflected in the texts and photography of "*Insider*". Furthermore there are sub headers under *Insider*, which are absolutely different from the sub headers under *Style* in *FHM* UK. These Chinese sub headers are: *Nan Ren Zhuang* (same as the magazine title, which deals with the latest fashion trends and introduction on the attire.); *Yao ni hao kan* (means "make you looking good", which introduces cosmetics and perfumes for men.); *Xuan wu* (means "hot items", which introduces the latest fashionable items such as watches, accessories and shoes.); *Pin wei zhi zao* (means "taste production", this content is about transforming an ordinary male reader into a fashionable man with a fabulous metropolitan appearance and set him as an example to teach the readers how to dress up for various occasions.) The Chinese editors put all the Chinese sub headers forward to get more resonance in the minds of Chinese readers.

5.23 Independent feature stories

NRZ independently covers all the important feature stories for every issue. After six years of experience basically all the feature stories are now on local cultural and social events. The feature stories *NRZ* focuses on reflect social changes and realities in modern China (not referring to the featured content about sexy woman and fashionable men).

As a special issue was dedicated in the memory of the natural disaster happened on May 12, 2008, *NRZ* (July, 2008: 84-101) featured ten Chinese men who suffered and experienced the Wenchuan earthquake. The feature story conducted by the Chinese editors had the title “*You will never be alone*” (“*Ni yongyuan buhui duxing*”) printed on the opening page aims to show the feelings of sympathy, love and encouragement to its readers from the angle of *NRZ*. This feature story concerning the earthquake is highly differentiated from other feature stories in the same issue. One might assume that this highly localized feature story transformed *NRZ* into an orthodox or serious news magazine with investigative journalistic style. One cannot find any funny or humorous elements when reading the texts and photographs. Local editors portrayed the ten men as heroes who had made efforts to helping others or sacrificed themselves to rescue others. They are ordinary people: a soldier; a doctor; a peasant; a local resident; a worker; a journalist, etc and they are representative for the thousands of other ordinary Chinese men whom are heroes as well, as illustrated by the editor in the standfirst under the heading. The reportage and interview thoroughly document individual life experiences in a manner which the Chinese audience may recognize from the journalistic style of the famous documentary news magazine show on CCTV³ called *Oriental Horizon* (*Dong fang shi kong*), a show which is modelled somewhat on the investigative segments forming CBS’s *60 Minutes* and which made a hugely successful reputation for itself among Chinese audiences after its debut in 1993 (Berry, 2009: 74). This feature story in *NRZ* shares a similar documentary journalistic style with the TV programme *Oriental Horizon* which combined factual materials with an exposure of real aspects of social issues.

This feature story as an example shows how the local edition covers domestic social events in order to negotiate with a contemporary Chinese context. The journalistic style in this feature story reflects a shift from the conventional superficial, entertaining, ironic and piquant writing style favoured by *FHM* UK; it reflects a journalistic style of a more documentary, calm and analytical style with deeper investigative meaning. Though *FHM* UK demands every edition to practise the formula “funny, sexy, useful and relevant” in the editorial arrangements, *NRZ* is eager to form its own unique journalistic style and set its editorial agenda by covering local feature stories to participate in the local public and cultural sphere.

³ China Central Television or Chinese Central Television commonly abbreviated as CCTV is the major state television broadcaster in mainland China. CCTV has a network of 19 channels broadcasting different programs and is accessible to more than one billion viewers.

There are also feature stories written in a funny and comic way, but all of the stories are updated with local interests. In the issue of Jan 2009, the editor featured CCTV's Spring Festival Gala, which has run on Chinese New Year's eve since 1983. CCTV's Spring Festival Gala⁴ makes it a unique television event in China since whole families gather to watch it. The feature story with the headline "*Chun wan baibai*" (means the worship of Spring Festival Gala, Jan 2009, *NRZ*: 90-93) focused on the crisis appearing within this TV program and made lots of jokes about the stuffy and politicized programming formula.

NRZ also translates and adopts feature stories published by other international editions. These articles feature spectacular stories of military, adventures, wars, etc. But there is no obligation for *NRZ* to adopt foreign feature stories every month or even a demand of how big a portion of the contents should be reserved for foreign contents, nor are there any requirements for *NRZ* to publicize the featuring articles synchronically with those international editions.

5.24 Summary of editorial independence

The three aspects I discussed above prove that *NRZ* has made efforts to reshape itself as an original and local title among its readers. The efforts in producing its original contents; changing specific magazine details especially by adopting Chinese headers with Chinese cultural connotations; and covering domestic feature stories manifest the glocal aspect of *NRZ*, but these changes also show that *NRZ* is eager to negotiate with local cultural tastes in order to get a long lifespan in the Chinese glossy market and these changes and creations are necessary for its reputation among Chinese readers and local advertisers.

5.3 Different readership, different types of advertisements

5.31 Comparison of the advertisements

NRZ is a high class glossy and it targets middle or higher class men in China. Different readerships maybe exemplified from the various types of advertisements presented in the two

⁴ The CCTV's Spring Festival Gala or CCTV New Year's Gala is the premier mainland Chinese television event of the year. It is an evening gala of drama, dance, and song, which is broadcast on the eve of Chinese New Year. Because it is viewed by an estimated 700 million people on New Year's Eve every year, the CCTV New Year's Gala has become a cultural phenomenon beginning in the early 1980s in mainland China, and since then has become an important part of New Year's nights.

editions. To explore what kind of advertisement is favored by *NRZ* is to see how *NRZ* appeals to local advertisers and maintains a good relationship with them, a relationship which *NRZ* and its clients benefit from in terms of its distribution and market share and which eventually contributes to a homing in on specific consumers of the specific social class that advertisers are interested in. The knowledge of dealing with advertisers in two territories is different, generally speaking, *FHM* UK is a lad magazine and most of the advertising brands are youth fashion and entertainment products that can be afforded by most of the young consumers, while *NRZ* caters for mature social elites, most of the ads include world famous vehicle brands that can only be purchased by members of the upper class. There are common categories for the advertisements promoted in both of the two editions:

1. Alcohol and beverage advertisements.
2. Clothing, beauty products (hair wax, shampoo, perfumes, cosmetics, etc) and other products to enhance one's image.
3. Vehicles.
4. Electronic products (mobile phones).
5. Entertainments (new films, DVD, video games).

However, there are two other categories of advertisements on the UK edition that cannot be found in *NRZ*: one category is the ads for health products and medications for males or male enhancement drugs on muscles and sex; the other category is the ads for dating and match-making for men and women. Meanwhile another category of advertisement for real estate that promotes luxurious apartments in the issues of October and November 2008 in *NRZ* would never be found in the UK edition.

In order to understand how specifically the two editions target for from reading the advertisements, I will here list out the main differences between the advertisements in the two editions:

1. Ads for global automobile brands dominate *NRZ*. From July 2008 to June 2009, there are in total 51 ads for different brands of vehicles and automobiles appearing in *NRZ*. Advertisements for vehicles and cars are the most dominating campaigns among all the different types of advertisements in *NRZ*. As for these 51 ads for automobiles, the most obvious advertisers come from famous international or first class automobile manufactures or companies such as Benz; BMW; Buick; Cadillac; Jeep and Mini

cooper. Other ads for local brand vehicles are the products of cooperation between local automobile companies and international first class car manufacturers. The advertisements of global vehicle brands contribute to most of the ads revenue for *NRZ*, since priorities are given to these important advertisers, as we can see that most of these luxury car advertisements are placed or published within the first ten pages. Who will buy those luxury cars in China? Lads are not what the advertisers aim for here. Entrepreneurs, business-men and politicians and presumably the middle class and upper class men that emerged after 1990s in China are the main consumers of all these international cars and automobiles. In the UK edition on the other hand, there are only 4 pieces of advertisements for automobiles and the brands are Mazda, Seat Ibiza and Twingo. The price of purchasing a car from the brand Twingo is not as high as that of the first class vehicle brands like Benz and BMW. The intensive campaigns for the world famous vehicles appearing in *NRZ* reflect the fantasies of the local readers of becoming upper class in order to purchase the luxury world first class automobiles. It also demonstrates the fact that *NRZ* mainly targets the minority of rich people whose accumulated wealth and political power enables them to live extravagant lives in China.

2. Entertainment ads in *FHM* UK. Unlike *NRZ*, ads for entertainment in *FHM* UK are wide-ranged. The category of advertisements for entertainments appears frequently in the UK edition (another prevailing category is brands of British clothing). Besides the ads for entertainment like those for the latest films on screen and DVDs on stock, there are 33 ads on video games that are promoted over the twelve issues. Just in one issue of December 2008, we can find 8 pieces of ads for video games in *FHM* UK and in one issue of January 2009, there are 6 pieces of ads for video games, which makes them the most frequent types of advertisements compared with all the other types of advertisements in the same issue. The advertisement campaign on promotion of entertainment products especially for video games exemplifies *FHM* UK's targeting strategy of appealing to younger consumers. One may also find some characteristics of *FHM* UK from reading these campaigns: *FHM* UK is a glossy magazine with a lot of fun and many entertainment elements and it shows the traits of a much younger and lower class readership for *FHM* UK which is different from *NRZ*.

3. Cheap local clothing brands in *FHM* UK. The third obvious disparity is that all the advertisements for clothing coming from English brands in *FHM* UK are not extravagant or high fashion ones. This coincides with the targeted readership of *FHM* UK. Fashion brands like *Topman* (men's wear collection, the women's wear collection is called *Topshop*) which is one of the most successful high street fashion brands in the UK just like the Swedish high street fashion brand *H&M* frequently appears in *FHM* UK. The advertisements of *Topman* mainly targets young trendy men and the price for purchasing clothes from *Topman* is cheap and affordable. As for fashion clothes and beauty products in *FHM* UK, they are usually medium-priced. Take for instance the different perfume brands used in the different issues; there are usually cheap brands like Joop Homme, David Doff and Paco Rabanne advertised in *FHM* UK; while only expensive perfume products from high fashion brands like Dunhill, Calvin Klein and Hugo Boss appear in *NRZ*. Another interesting finding is that the total number of advertisements on clothing is far less in *NRZ* compared with its UK edition, it seems that *NRZ* is more interested in campaigns like automobiles or even real estate because these advertisers are the niche of *NRZ*. We assume that *FHM* UK and *NRZ* are maximizing their advertising revenue in different marketing levels: *FHM* UK draws lots of attention from young consumers so it cooperates with medium-priced brands in order to appeal to a different class of people and increasing the magazine sales among a large number of readers; for *NRZ*, it appeals to upper class men, a minority in China and the magazine sales do not account for the major revenue, so *NRZ* cooperates with luxury fashion or automobile brands to maximize the magazine's revenues.

5.32 Summary of comparison of advertisements

A conclusion to the comparison about the advertisements in *NRZ* and *FHM* UK can be drawn from the fact that the two titles target different consumers. The brands presented in *NRZ* and *FHM* UK show the demographic difference between the Chinese and English readers' age; income; social status, education etc.. According to the marketing research quoted by the Media Kit of *NRZ* (*Guang gao li kan* 2009: 8), done by the its marketing department, the readers' average age for *NRZ* is 32.5; 56.5% of the readers have bachelor degrees and the research also mentions that, of their received higher education, many have overseas educational background. It also points out people with higher incomes are their main targeting

groups. In this Media Kit (2009: 8), its analysis of the readers' occupation rate shows that 39.8% of the readers are supervisors in big corporations, who are the largest proportion of the audience, while readers who are senior managers or professionals occupy 31.2%. In China, people who have those occupations are usually aged between 35 and 45. The figures further testify what we found from the comparison of the ads between the two editions that *NRZ* changed the targeted readership to professional elites. One may also ask if *NRZ*'s marketing strategy as being a hi-end glossy magazine is a betrayal or deviation from the brand concept of *For Him Magazine*. But one thing is ascertained that this regional shift demonstrates how *NRZ* is glocalized in the perspective of readership, marketing and advertising strategies.

5.4 Summary of chapter five

Though *NRZ* is modeled on *FHM* UK and emulates its UK edition to structure the contents and launch the website, *NRZ* maintains editorial freedom to choose the contents; set up feature topics; reorganize the layouts, magazine details such as headers, etc. The need for brand values to be translated in a way that sits comfortably with domestic tastes and avoids provoking local prejudices or treading on sensitivities is vital. What *NRZ* changed in the specific details of reshaping the parent model is to make the *FHM* product more adaptable and customized in a Chinese context. The reshaping approach finally shows the glocal aspect for *NRZ*, since cultural factors vary sharply between the UK and China despite growing international homogenization of consumer tastes and interests. (Walters, 1996: 363) The role played by the local editorial team in adapting the *FHM* recipe to suit the local market conditions is obviously important, and as Doyle points out it contributes to the title's success across so many territories. (2006: 110)

Since each *FHM* licensee is responsible for selling space in their own edition (Doyle, 2006: 111), the adaptation that was done by *NRZ* is particularly aiming at getting more support from the local advertisers. The localized contents, topics or headers demonstrate how *NRZ* is best at exploiting the international brand and making the brand more comprehensive for local readers and advertisers.

The different targeted audience groups between *NRZ* and *FHM* UK can be seen from the different advertising sale in the two editions. The analysis and conclusion on the advertisements disclose the fact that *NRZ* has its own advertising strategy in dealing with

fierce competition in a Chinese market. It is wise for *NRZ* to appeal to the middle class or even high class people in China, since they are the main group of people with potentials of consuming luxurious goods and thus whom the high-profile international fashion or automobiles advertiser are interested in, so they would naturally investigate and speculate in advertising in *NRZ*. The advertised products aimed at young men appearing regularly in *FHM* UK are not the formula for *NRZ*, but this glocal choice is eventually beneficial for extending and keeping the parent brand of *For Him Magazine* in this territory for a long term.

The specific details of the glocalization culture reflected in *NRZ* from its editorial arrangement will be discussed in chapter six and seven. For example, images that count as “sexy” in the UK edition may well require adjustment to avoid falling short of locally accepted standards in China. Likewise, the sort of features that young men in the UK will find “useful” might not be of interest for local readers and editors. (Doyle, 2006: 110) Chapter six and seven will illustrate how *NRZ* presents the sexy images and portrays the men’s images to its targeted readership.

Chapter 6 Women's images on *NRZ*

This chapter will focus on women's images presented on *NRZ*. In order to find out what are the different cultural meanings behind these images, I will first make a general comparison of the cover images between *NRZ* and *FHM* UK. Then the second part of this chapter will analyze the sexuality or sexual images of Chinese women. The semiotic analysis will focus on three examples I choose from the local edition. The analysis aims to find out the denotations and connotations of the images and help us understand the different approach or conception that the local editors project when portraying Chinese women, which is named as "Chinese sexuality".

6.1 Analysis of the cover images

I consider the analysis on cover images to be the first step in understanding the concept "Chinese sexuality". As we all know, the cover images of sexy women are the most eye-brushing elements of *For Him Magazine*, the covers are the face of *For Him Magazine*. Though the faces of various editions do share some common characteristics such as an intriguing symbolic sexy bikini woman with fresh thighs and big breasts, however the face of Chinese edition may show something more or something peculiar. How to recognize the Chinese face: the cover images shed light on how to further probe into the female images inside the magazine. I will discuss the symbolic values of the Chinese covers in a comparative perspective. I will compare how the cover women are dressed up and how they are presented to the readers as these are the comparable codes at the first glance between English and Chinese editions.

6.11 Comparison between English and Chinese covers

There are two tables below. They show us who the cover women are and how they are dressed (what outfits they might be wearing and what the color of the outfits).

Table 6.1 Cover images of *FHM* UK (Issues: July 2008 to June 2009)

Issue	Cover Woman	Attire
July, 2008	American movie star Megan Fox.	No garments on her body, just a white cloth covering breasts and pubic area.
August, 2008	Tennis player Ana Ivanovic.	White bikini.
September, 2008	Movie and TV star Holly Valance.	White vest on the top, denim shorts (very short, exposure of thighs) and black boots.
October, 2008	Hollywood movie star Abbey Clancy.	Black lace bra and lace knickers (stripped denim shorts).
November, 2008	TV celebrity Holly Willoughby.	Yellow flower pattern bikini
December, 2008	Movie star Olga Kurylenko	Black camisole (exposure of back and thighs)
January, 2009	American singer Katy Perry.	Flesh camisole (exposure of back and thighs); black high heels.
February, 2009	American singer Rachel Stevens.	Black lace bra and suspender belt and black briefs, mesh gloves.
March, 2009	Five women from the British popular band: The Saturdays.	Black corsets and bras, black shorts and black boots.
April, 2009	American TV and movie star Mischa Barton.	Black bra, white denim shorts with black lace briefs inside.
May, 2009	British TV celebrity Zoe Salmon.	Black corset-shaped camisole and black knickers.
June, 2009	American movie star Diora Baird.	Black knickers and socks; black high heels (no bras, half naked).



Figure 6.1 Covers of *FHM* UK: January; April and June issue of 2009. (From the left)

Table 6.2 Cover images of *Nan Ren Zhuang* (Issues: July 2008 to June 2009)

Issue	Cover women	Attire
July, 2008 (Special issue for Wenchuan earthquake)	A volunteer (university student) of earthquake rescuing team.	White nurse uniform.
August, 2008	Hong Kong male filmmaker Tsui Hark and Chinese female movie star Zhou Xun.	Zhuo Xun is in a European palace style costume; Tsui Hark is in gray suits.
September, 2008	Three Chinese models.	Yellow flower pattern swimming suits. (not bikini)
October, 2008	Chinese TV and movie star Liu Yan	Black corset-shaped top, black long boots and black hat.
November, 2008	Chinese TV and movie star Zhou Xianxin.	PVC brown sees-through top with flesh-colored bra inside, black briefs.
December, 2008	Chinese movie star Yu Nan.	Silver evening dress with black lace bra inside.
January, 2009	American super model Karolina Kurkova.	Black bra and black knickers.
February, 2009	Chinese singer Tang Can.	Purple suspender skirt (exposure of the back).
March, 2009	Chinese movie star	Blue suspender skirt with

	Song Jia.	purple sandal.
April, 2009	Taiwanese TV hostess Meng Guangmei.	White skirt (exposure of cleavage).
May, 2009 (Five year's anniversary issue)	Two Chinese models.	One is in Pink bra and bikini, the other one is in pink coat and jacket, both wear pink wigs.
June, 2009	Chinese TV celebrity Yu Na.	Purple bikini with a silk flower pattern shirt on top.



Figure 6.2 Covers of NRZ: Aug 2008; Feb, March issue of 2009. (From the left)

6.12 Summary from the tables

From the two tables, we get the general impression that there are variations on the attire, postures, the exposure of female bodies and colors of outfits when the Chinese editors are portraying the cover images in contrast to English cover images. I summarize the general differences as followed:

1. **Clothes and colors:** Black garments such as black bras, briefs or knickers are not commonly used by Chinese editors. Only on the cover of Jan 2009 and Oct 2008, we can see black bras and other black accessories. The color of black usually associated with the indicative significance of sexuality in western culture is considered as the symbolic color of death, misfortune and disaster in Chinese culture. From table 6.2, we have visual recognition that Chinese cover women are dressed in a colorful way: purple, yellow, flower-patterned clothing are favored. All these fresh colors can be connected with femininity in Chinese culture. Meanwhile, attire as bras, knickers and

bikinis are not frequently used for cover outfits. This is explained by the notion that women barely in bras or knickers can trigger off provocative inclinations in Chinese context. To display the bras or knickers by models can be acceptable in visual situations like: underwear advertisements; specific filmic scenes. Otherwise to be dressed only in bras and knickers without contextual settings are considered as obscenity in Chinese culture. And *NRZ* doesn't want to send sexual signals to its readers, as Jack Jin (2009) expressed, the formula of *For Him Magazine* (Funny, Sexy, Useful and Relevant) has been changed as "Funny, Practical, Useful and Sexy" in China. "Sexy" or "sexuality" is placed at the last sequence due to the strict censorship of mass media in China. It can be assumed that the local edition just want to elaborate cautious sexuality on the cover.

2. **Postures:** Figure 6.1 shows three covers from *FHM* UK, and they are vivid examples on how the girls are posing to the readers. They have seductive postures and are to be considered as the sexual objects to male readers. Meanwhile, Chinese celebrities are mainly posing like ladies with exquisite gestures or body languages. Due to their conservative outfits, they always sitting on the foreground of the picture and smiling very sweetly or elegantly. It can be assumed *NRZ* likes to display femininity rather than sexuality on its covers.
3. **Exposure:** It is understandable that girls should expose their bodies to attract readers on the cover of *For Him Magazine*. However no Chinese cover girls can be dressed merely in bras or knickers, or even half naked without any clothing. Figure 6.1 gives us an example, on the British cover (June 2009), there is a half naked woman, an image that would not be permissible to appear on the cover of the local issue. On the contrary, from figure 6.2, we can see how the Chinese celebrities are dressed up in a very artistic and exquisite way, something that might not appeal to most western readers. Besides these two extreme examples, I conclude that long skirts are favored by the Chinese editors as they won't expose too much of the body when taking the cover pictures.

In order to understand the relevant cultural and contextual meanings of the cover images on *NRZ*, and to unveil the reasons why the cover images would be portrayed like this, I choose two cover images as examples to clarify.

6.13 Two examples of cover images



Figure 6.3 Cover image, *NRZ*, July 2008.

Our first example is chosen from the earthquake issue regarding the Wenchuan earthquake which happened two months before the magazine debut. Due to the special context, this issue abandoned the common sexy cover image and adopted an ordinary college student who was a volunteer serving in the local rescue. The reason for choosing this cover demonstrates how *NRZ* is localized in China even though it modeled on *FHM* UK. Despite *For Him Magazine* being a global title brand, it also needs to negotiate with local culture and context when it is penetrating into a new market. *NRZ* has to make editorial arrangements regarding local context in order not to be alien to Chinese audience. The cover girl with white nurse uniform smiles to the readers, no apparent intriguing or sexual symbolic meanings can be found from this image. The shooting background is blurring, she is standing in front of a white tent built which readers will recognize as the ones used for accommodating the patients and victims of the earthquake, which also implies her role as a voluntary nurse working in a hospital. The ID-badge with the red-cross hanging in front of her, as well as the introduction words at the

bottom right corner confirms the initial assumptions. The large red Chinese characters on the bottom-left, which means “*we smile*” indicate the main feature story of this issue, the texts underneath the red heading further illustrate the feeling of optimism the editors want to convey.

What is the significance behind the nurse image? One can speculate on the underlying meanings as the young Chinese girl is using her innocent smile to comfort the victims and the white color of the nurse uniform and gray background on the picture symbolize purity and sacrifice. The image which is clearly different from the sexual images of other international issues has multiple implications. If we asked why the editor used this image and what information readers can get from it, we could get an answer that the girl is portrayed as a medical professional, using her smile to heal the pains. So on this Chinese cover, the woman is not an object of sexual desire for male readers anymore; she is a life saver; a heroine and she is devoted; warm-hearted; generous with an obvious trait of motherliness. In this regard, we assume the roles of women portrayed on *NRZ* are enlarged and changed by local editors according to specific context, although most of the images of women on the local covers are still representing sexuality and have sexual connotations.

NRZ uses relevant editorial strategies as it wants to be dominating in the mainstream magazine market in China. It is therefore reasonable that the local edition presents a variety of cover images rather than just sexual ones. The multiple reflections upon women’s images have to be read through from the perspective of Chinese society and culture. Thus the images of women become very flexible on *NRZ*. However even the sexual image appearing on the cover can be led to erroneous readings if we don’t interpret them in an adequate manner. I am citing another cover in which the image definitely can be viewed as sexy at first glance, to argue about the multiple meanings behind the image.



Figure 6.4 Cover image, NRZ, December 2008.

Compared with the first example, this image can be defined as a “fashionable and sexual look”: Yu Nan, a Chinese celebrity with a shining silver evening dress and a black lace bra inside poses against a background of golden velvet draperies. Yu Nan is wearing a bracelet and has dark eye make up with red lipstick. The cleavage and one thigh are clearly exposed. She has her chin raised slightly and looks at the reader with what can be considered an aloof and arrogant expression. Her posture is an obvious homage to the American 1940s actress Rita Hayworth with her thick sexy lips. Yu Nan embodies a classical Rita Hayworth posture which one can recognize from the images Rita Hayworth created during her controversial and iconic film career and especially her career as a pin-up girl for military servicemen as well as a beauty icon for American women in the late 1940s. In this context we could define this image as sexual as well as Yu Nan functions as a pin-up girl catering for the male readers.

Few Chinese readers however will associate this cover woman with Rita Hayworth, so how can this image appearing on a magazine cover be sexual to them? In addition to the symbolic values like cleavage, thighs and red lips shown on the cover, we can also relate the cover image of Yu Nan to her film characters. Yu Nan was awarded the best actress at the Berlin Film Festival in 2007, she once performed naked in a French film and she has also performed in sex scenes in Chinese film works. All these filmic sexual images of this actress thus entered the mindset of Chinese readers and they consider the posture and facial expression

displayed by her as alluring and of sexual symbolic significance once they think of the characters she performed. The red heading printed on the right next to her reinforced the sexual trait, it said “*Yu Nan, Wild and Innocent*” (*Yu Nan, Kuangye tianzhen*), which depicts the dual characteristics of the celebrity. The word “wild” refers to most her roles in the films, which have the connotation of sexuality, while the word “innocent” portrays the fragile femininity of her, which is attractive to Chinese men. In this regard, we complete the reading through her sexuality.

Meanwhile, the evening dress symbolizes the metropolitan lifestyles and luxury, which adopted from the western world. But when comparing the western style on Yu Nan with other cover style on *FHM* UK, we find that the Chinese model is depicted more modestly by only showing her cleavage and a small part of her thigh. This appearance demonstrates what I concluded in that only limited exposure of women’s bodies is acceptable in China and that *NRZ* is very careful in displaying women’s sexuality, especially on its covers. This urban and exquisite party appearance showcases a kind of cautious sexuality and it is realized in most of the minds among Chinese readers.

6.14 Summary of the two examples

The two examples cited above aim to help us understand the differences the cover images that *NRZ* supports. It demonstrates what I have found in the first part of the chapter after listing the cover images of the twelve issues of the two. The covers can completely abandon the notion of sexuality in specific situation in China. Here we can say that even though the visual language of depiction of sexuality maybe very universal such as women’s cleavage, thighs, butts or their seductive facial expressions, and these signs can also be found out and deciphered from the Chinese covers as well, realizing the meaning of sexuality in a Chinese context also requires an understanding of the local mindset and social conventions, otherwise the depiction on sexuality maybe abused and led into a chaotic direction. Thus, we read the images at another level: we try to ascertain what kind of society or context could influence the production of such complex images of sexy women. This is the first step for us in understanding the concept of “Chinese sexuality”. How does a Chinese view on sexuality differ from that of western cultures? As we already know the contextual effects for shaping the cover images, the details of the feature women inside the magazine will give us more detailed answers.

6.2 Chinese approach: Chinese sexuality

Editor Yu Lingyuan (2009) says, the concept of Chinese sexuality can only be understood by reading the images in *Featuring* women. Most of the pictures are photographed by Chinese photographer Chen Zhun. Chen's explanation (2009) about why *NZR* has to utilize their own way to take pictures of sexy women is that the sexuality can hardly expressed by the bare bodies of Chinese women since they are usually thinner and less plump compared with western women. "So we add cinematic scenes or more settings during our shooting to help express a kind of sexuality that can be realized in the minds of Chinese readers" (Chen, 2009). We are curious about how these Chinese elements can help convey a sense of sexuality and why the Chinese readers can associate these elements with a sense of sexuality.

I choose three examples to make a semiotic analysis to get the answers. The semiotic analysis can help us understand what exactly the Chinese sexuality is. The semiotic approach will focus on denotations and connotations, and then the analysis will connect the images to a wider social context which is important to decode the images in an extensive and comprehensive way. The images are chosen according to Chen Zhun's explanation on how to take sexy pictures of women (dramatic settings; cinematic scenes; Chinese costumes are used).

6.21 Example 1: The puppet idol



Figure 6.5 Images of *Featuring woman*, NRZ, August 2008: 56-91.

Note: The pictures used for the semiotic analysis in Ch 6.2 are obtained from the NRZ Sina blog. The English title “*For Him Magazine*”; the Chinese characters “*Nan Ren Zhuang*” and “*Shi shang*” (Trends Group) are used as watermarks on all the pictures but these have no denotational or connotational meanings in the analysis.

Denotation

These two photos have a theme and titled as “*Idol Puppet, Women are not bad? What about men?*” (*Ou Xiang Mu ou, Nü ren bu huai? Nan ren ne?*). The title is printed on the first picture, in which actress Zhou Xun is in a black dress from Versace and she is wearing a blonde wig with black high heels; a Chinese ancient mask is used as a tool. On top of the first picture, filmmaker Tsui Hark from Hong Kong is portrayed as a puppeteer wearing a suit, this implies that the actress in the bottom of the picture is the puppet. The filmmaker’s four images on the top are adjusted to black and white negatives which again are in contrast to the

blurring neon lights background on the bottom of the picture. Actress Zhou is posing like a puppet whose every action is controlled by Tsui Hark. The second picture emphasized the blurring neon lights background, where the actress is wearing black knickers and a black jacket in a reclined posture looking at the video camera that is held by Tsui Hark. He is in a pink suit and he is photographing the scene with his left hand pointing at the actress. Zhou is still wearing the blonde wig and black high heels and she seems to be enjoying being filmed by the director.

Connotations

Both of the two pictures have blurring neon lights in the background something which indicate the complexity and ambiguity of the metropolitan lives. The blurring lights can also be associated with intangible and fast changing modern lifestyles in urban cities in China. Neon lights implies the hustle and bustle of the most fashionable and material city of Shanghai, where the western and eastern cultures are blending with each other. The cultural integration is further demonstrated by the blonde wigs and a Chinese puppet mask both of which are worn by the actress. The blonde wig is a feature which is typically recognized as belonging to Caucasian people, and the mask is a symbol of Chinese culture.

The first picture represents the relationship between the actress and director: the actress is manipulated by the filmmakers and this relationship has implies that women are controlled by men. The actress is visualized as a puppet played by man; this visual presentation fulfills the fantasy of male readers as the dominant sex. If the dominance aspect is further elaborated, one might consider political power and occupations that are generally connected with masculinity; the picture also indicates traditional gender roles and sexual relationship typical of Chinese culture, namely women's obedience to men. The actress's numb facial expression and almost lifeless poses demonstrates the connotation that she is just a puppet or doll or amusing tool for man.

Furthermore the second picture strengthens the dominating role of man to woman, in which the photographer depicts a dramatic scene that Tsui Hark is directing and filming the actress. The camera has index meaning of "woman gaze". The actress' reclined posture is a sign of sexuality that allows the male readers to connect this scene to some pornographic filming scenes and the black knickers is an eye-catching item which implies not only western fashion but intriguing sexuality.

Context and Cultural codes

The pictures were inspired by a commercial movie starred by Zhou Xun and directed by Tsui Hark, which was released in the summer of 2008 in China. The shooting title is also borrowed from the movie's name: "*Women are not bad*" (*Nü ren bu huai*). This is the background for why local editor would put them together and photograph them. The movie tells a story of an insane woman who is always doing scientific experiments to find out the scientific ways to attract men. Regarding the film and fictional character, Chinese readers easily get the impression that the image showcases abnormal traits of a Chinese woman: sexy, seductive with a western appearance. She is portrayed as the desire or filmed object for men. The sexuality of the woman is realized not only by her wardrobes and postures, more importantly by the dominant implication we discovered from the relationship between her and the filmmaker.

To illustrate the cultural codes from the pictures, let's set the first picture as an example: the neon lights in the background works as a signifier for urban life which is parallel to the code of fashion and stardom. The blonde wig and black dress is connoted as western or world trend and femininity and sexuality of women, while the mask refers as a signifier of Chinese element. Another ideology or myth can be exemplified where the power of man is symbolized by the strings of the puppet which here are tools of manipulation held by the director. Here I use Barthes' term of mythic signification to help us establish the relationship between the signifier and the signified which he thinks can avoid the arbitrariness (1993: 117) and clarify the myth of the latent meanings after reading the images.

Signifier	Signified	Myth/Ideology
Neon lights	Urban environments; stars	Materialism; luxury; fame; wealth
Blonde Wig, black dress	Garments; western fashion trends	Influence by western culture; Swank; Women's beauty and sexuality; Femininity; the gaze of women
Puppet mask	Tool for photographing; Oriental feature	Oriental or Chinese culture and aesthetics
Puppet strings	Tool for controlling the puppet	Man's power and ambitions; male's dominating culture in China

The signs mentioned above compose the general impression of the picture as a whole. This can be perceived by the Chinese readers unconsciously and Chinese readers can find out the identification and cultural meanings from the photos. This helps us to understand why *NRZ* adds dramatic scenes and utilizes tools which can symbolize Chinese culture into their photographing. The approach shows how the local editors learn to present women's sexuality. They need to make a reference to western aesthetics, but they also try their best to portray the Chinese sexuality through the pictures, if not, their photography will be considered as lacking originality. A fascinating aspect is the connection between their creation and readers' mindsets. Chinese sexuality is realized not only through the Chinese filmic scenes, Chinese wardrobes or other cultural codes, but also through the local reader's mindsets regarding common contextual recognition towards the images. This is the reason I deal with "Chinese sexuality", since I consider it as a part of the glocalization culture in *NRZ* and it explains how to portray and read the sexuality in the perspective of the Chinese context and culture. Here is another example which requires awareness of Chinese culture to properly understand the underlying sexuality.

6.22 Example 2: The Woman in Chinese paintings



Figure 6.6 Images of *Featuring woman*, *NRZ*, March 2009: 56-91.

Denotations

The pictures titled as “*Huo Shan Ye Ying*” (*The Nightingale from the Volcano*) are cited here to exemplify how sexuality is interpreted in the perspective of Chinese culture. The left picture taken in a studio presents a woman with a white evening dress and a pair of white sandals. She is wearing red lipstick and elegant make up. She looks gracefully into the distance. The background is decorated by a silhouette of a traditional Chinese painting with a Chinese man who is wearing a Chinese tunic suit and a lotus is decorated in a pond. The silhouette of the traditional Chinese ink and water drawing is still utilized as the background in the right picture, with mountains; a rowboat and a boatman; the man holding a Chinese musical instrument lute (*pi pa*). The woman is wearing a Chinese silk dress, with sandals and wearing red lipstick in this picture too, holding the lute. She is sitting on a classical Chinese chair and enchanted and also here looking into the distance.

Connotations

The red lipsticks symbolize femininity and evening or silk dress help to establish such an exquisite image of her. She is portrayed as a classic lady walking out from the classic Chinese paintings. The editor defined her as a traditional Chinese woman who has characteristics of civility and virtuosity. Eroticism or sexuality cannot be associated with this image at the first glance. On the contrary, the lady who is holding a lute signalizes the talent and wisdom of hers, because in traditional Chinese culture, a woman is regarded adorable and gifted if she has abilities of playing an instrument like the lute, together with playing Chinese chess (*wei qi*) and her adeptness in calligraphy and painting (the abilities as “*Qin qi shu hua*” in Chinese). Man adores a woman not only because of her sexuality, but her literary or artistic talent. In contrast to western femininity or beauty, exquisiteness or charisma is a key aesthetic criterion to explain why the images are attractive to male readers under the Chinese cultural context.

Moreover Chinese paintings as the shooting backgrounds shed light on how the Chinese aesthetics is embedded in the shooting. The silhouette of Chinese ink and wash painting on the pictures creates an artistic aura: misty; poetic; recondite. The Chinese paintings or “*guo hua*” in Chinese reflect one main technique in Chinese ink and wash paintings: freehand (*shui mo*) loosely termed watercolor or brush painting. The Chinese character “*mo*” means ink and “*shui*” means water (cited from China online museum). Western artists stress likeness to reality in painting. But their Chinese counterparts wish to portray their impressions of reality. This impression is represented by most of the freehand Chinese painting with nature landscapes, as what we see on the right picture with mountains in the distance and an unclear

figure of a boatman and a canoe. Chinese painting requires: imitation of nature guided by the soul. A landscape must show mountains and waters cultivated by the painter in his interior world. Thus to appreciate the paintings is like to appreciate the painter's lofty sentiments (cited from Show China, 2009). Furthermore the goal of Chinese ink and wash drawing is not simply to reproduce the appearance of the subject, but to capture its soul. To paint a flower, there is no need to perfectly match its petals and colors, but it is essential to convey its liveliness and fragrance. So if the photographer put the woman in front of the Chinese ink and wash paintings, it can allow us to associate the woman's traits with the painter's sentiments after our appreciation, judgment or perception towards the paintings, which is introverted, refined and lofty.

The man's silhouette with a Chinese tunic suit implies his traditional image that he is faithful to his parents and plays the role as a householder. The wife in the family undertakes the Confucian ethics as "three obediences and four virtues"⁵ (*San cong si de* in Chinese), which has been imposed on traditional women in Chinese history. This cultural connotation is visualized on the right picture, in which the man gives a lute to the woman, and she is apparently quite enjoying playing the lute to cater for him, if we consider them to be husband and wife. She is willing to take the order from the man. This is quite conventional for a traditional Chinese woman to do so.

Context and Cultural codes

It is reasonable for the editor to describe the celebrity as a nightingale, since her career is singing the traditional artistic folk songs in China. The audiences have the mindsets that she is elegant and her image represents Chinese culture. Though the fashionable look for her with modern or western hair style and sexy red lipstick evoke modern sexuality but this sexuality is different from western one. The sexuality is just resembled with the Chinese silk dress; her talent in music and obedience to man. If the Chinese paintings have the symbolic meaning of

⁵ According to the doctrine of Confucius (551-479 B.C.), there existed a code which controlled the behaviour and instruction of women in the first century B.C. and was advocated in ancient China. This code consisted of three obediences and four virtues:

Three obediences: a woman must obey her father before marriage; her husband after marriage and her son after her husband's death.

Four virtues: a woman must be chaste; her conversation courteous and not gossipy; her deportment graceful but not extravagant; her leisure spent in perfecting needlework and tapestry for beautifying the home. (Bujak, 2009, cited from *The Woman's Role in Chinese History and Tradition*)

Chinese visual culture as being introverted and meaningful, the sexuality of her can also be understood as an introverted sexuality without excessive exposure of her body. Just as the editor describes her as coming from a volcano: she is hot, sexy and explosive inside, but covered up by the tranquilized graceful appearance?

Like the way of drawing a traditional Chinese painting: not to reproduce the reality; using fade colors; dip-dye inks on the paper, etc. The painting indicates a comprehensive composure and aura for representing the objects or nature. The aura of the two pictures can be recognized by Chinese readers and the myth is that sexuality is a more intercultural thing in China since it can not only be reflected through the bare skin of women with black bras or knickers.

6.23 Example three: two sexual roles



Figure 6.7 Images of *Featuring woman*, *NRZ*, November 2008: 64-83.

Denotations

The two pictures present a totally different cultural context: the image on the left inspired by Chinese ancient literature can be associated with Chinese culture at first glance; the right one is dramatized as a modern disco scene which we can recognize from any western films. The whole set of pictures featuring actress Zhou Xianxin, in which she is dressed up in different outfits and playing many fictional characters: a delicate ancient lady; a modern metropolitan girl; a material girl; a super star. In the left picture, actress Zhuo is wearing a dark gray

Chinese gown or pajama, with her back exposed. She is holding a Chinese brush pen and there are Chinese calligraphic characters on her back. She wears light make up like pink lipstick but has a very oriental hairstyle and the background is blurring with Japanese cherry blossom trees. She is glaring at something on the right with the side face facing the camera. The picture on the right contradicts the left one, she becomes a metropolitan disco girl enjoying herself in a pub or she is a DJ with an earphone listening to the music. She is wearing dark and strong urban-look make up with a black bat-like pull-over on top, with which we can see her cleavage. She is also wearing a purple beanie and her black sparking knickers are short and expose her thighs. The picture is about a club scene, where it is dark with two half naked male models and one female model standing in the background. The garment for the female model is a top with exposure of her back skin and sparking black shorts. The actress in the front is also accessorized by a metallic style bracelet and necklace. She is playing the music with such a content facial expression.

Connotations

The left image shares similar Chinese context with the second example we discussed before. The silk fabric costume of the pajama symbolizes a traditional Chinese textile craftsmanship used over thousands of years and is considered as a classic fashion code. The calligraphy displayed on her back emphasizes a very artistic but Chinese presentational way in the shooting. The Japanese cherry blossom tree with pink color as the background has a deeper meaning: it connotes with Chinese ancient ink drawing, and more importantly pink cherry tree evokes the notion of love affairs and sexuality in the minds' of Chinese people: the pink cherry tree with blossom in spring signalizes the peak season for women who desire sex with men. There is a Chinese idiom: "cherry blossom on the face" (*mian dai tao hua*) to describe a person who has a luck of having an affair with the opposite gender literarily in Chinese ancient literature. Is the pink cherry tree in the background indicating that the actress desires sexual gratification? If it is not, why is she exposing her back skin to allure the readers? It is tricky that the sexuality is implied by a visualized body and Chinese literary metaphor.

In the right picture, due to the setting being changed into a night life scene; apparently she is portrayed as a sexy object. The image shares quite a lot of similarity with the sexy girls appearing on *FHM* UK: modern; provocative; cleavage and thighs; wild; urban, materialistic, etc. In this picture, she dresses like a western girl, wearing strong make up, metallic accessories and black garments, all these codes remind the reader of aesthetics like degeneration or rebellion. Compared with the left one, this image with the exposure of her

cleavage and thighs has deliberate and direct editorial purpose of demonstrating sexuality. The male models with half naked bodies, together with the female model also implicate sexuality.

Context and Cultural codes

To place the different images together is to present two different persona and also create two different roles for different fantasies of male readers: the left girl wearing pajama is waiting for her lover (as a loyal and traditional Chinese girl) who can transcend desire into artistic expressions; the playgirl on the right waits for no one and maybe she is the symbol of a sexual partner for those urban playboys? There exists paradoxical cultural settings and the editor presents sexuality in different cultural settings.

The myth or ideology is that sexuality is presented in parallel but different cultural settings, and this demonstrates the glocal cultural situation of *NZR* again. We could feel the editorial anxiety of local editors or photographers: how to cater for and fulfill various kinds of sex fantasies for Chinese men through their works? Like Peirce's model highlights the function of the interpreter or user of a sign (in Chandler, 2002: Chapter Signs), the combination of different images of sexuality show how local editors interprets sexuality. If the concept of sexuality is borrowed from the western aesthetics, it is rational for them to showcase the playgirl image in accordance with the western definition of sexuality; in the mean time, all the Chinese sexy images have embedded Chinese cognition towards sexuality because they are created and interpreted by a local team and they are realized via Chinese cultural symbols such as Chinese literature; Calligraphy; ink drawing or outfits. This effort attributes to the editorial originality and creation of *NRZ* in the end.

6.24 Summary from the three examples

Compared with the British edition, there are more social and contextual meanings contained in the sexual images on *NRZ*. The three examples above show some characteristics of "Chinese sexuality": dramatized settings; Chinese cultural codes; oriental artistic way of expression and appreciation. Whilst the pictures on the UK edition are typically focusing on how to display realistic sexuality: depiction of sexual bodies with cleavage, thighs and butts. Here are some pictures chosen from *Featuring women* on *FHM UK*:



Figure 6.8 Pictures of Abbey Clancy for *Featuring* woman on *FHM* UK, Oct 2008: 84-95.



Figure 6.9 Cited from Dora Baird for *Featuring* woman on *FHM* UK, June 2009: 74-81.

The images in figure 6.8 and figure 6.9 show how sexuality is presented by British editors, which are completely different from *NRZ*. These images are very straightforward on visualizing sexuality. They are seductive; have no dramatic background; they are studio photographing; arguably pornographic if they are published in China.

All in all, there are characteristics of Chinese sexuality:

1. Frequent utilization of aesthetics and cultural symbols. This is a fundamental characteristic of “Chinese sexuality”, since *NRZ* targets upper class or middle class in China. To define Chinese sexuality, we need the understanding of Chinese culture, history and knowledge of Chinese literature as well as to recognize what kind of sexuality is on *NRZ*. The sexuality on the local edition is more appreciable not intriguing. This distinction attributes to *NRZ*’s repackaging of the British model because it has to adjust the strategy of how to depict sexuality to suit the Chinese magazine

market. The aesthetics and cultural meanings inside the sexy images help *NRZ* become an up-market magazine in contrast to *FHM UK*.

2. Implying sexuality but not explicit sexuality. This is understandable when sexuality is still a cautious and sensitive topic presented in the mass media in China, local editors will present sex or sexuality in a containing or introvert way. The way to present sexuality is more conservative and introvert. We assume that *NRZ* favors connotational sexuality: Chinese sexuality is often associated with cultural codes in order to mark it out as sexuality; while the *Featuring* women on *FHM UK* evoke dennotational sexuality: explicit; straightforward and visualized sexuality. This argumentation can be further articulated since local editors always like to keep a balance between the aesthetics of teasing and classy. The last example proves the implying aesthetics relationship between the orthodox culture tradition and modern urban playfulness or as we can say, the tension of the aesthetics notion between western explicit and Chinese implicit sexuality. And that is why the editor uses complicated roles during the shooting to tease the audiences. This shows how complicated the sexuality can be when appearing on the local edition.
3. Dramatized scenes. The theatrical features are frequently used during photo shootings. The sexuality of Chinese women relies on some filmic scenes or visual effects to be captured. This is completely different from studio portraits photographing that frequently used by *FHM UK*.
4. Complicated cultural roles. Due to the dramatized photographing approach, women are usually portrayed as various characters and take on different social roles. Their images can simply be categorized into two folds: westernized object of sexual desire and domestic traditional beauty. I regard “Chinese sexuality” as an obvious glocalization phenomenon embedded in *NRZ*, because all the complicated roles created by local editors are the reflection of the glocal cultural situation of *NRZ*.

Chapter 7 Men's Images on *NRZ*

The first part of this chapter will focus on the independent editorial content of *NRZ* with its English header *Metrosexual* and Chinese header *Huo Yapi* (meaning post-yuppie), which is considered to be an example from which one can map out what kind of readers *NRZ* targets and what characteristics these men, which the magazine have interviewed, reflects. The second part of this chapter will focus on the men's fashion images and analyze them semiotically. The analysis in the second part aims to further generalize the complicated cultural and contextual meanings of the images. Both parts will demonstrate different male readership and the various traits exhibited by the Chinese men represented in the local edition.

7.1 The content for middle class men?

In contrast to *FHM* UK, *NRZ* launches a content that has the header *Metrosexual* in English and *Hou Yapi* in Chinese, which according to Editor-in-chief Jin confirmed (2009), caters specifically to middle class men. The use of content which targets middle class men or neo rich men testifies *NRZ*'s marketing and advertising strategy which we discussed in chapter five. The content reflects the social shifts and economic reforms of the past thirty years in China as well as the mobility between the social classes.

From chapter one, we have learnt that the emerging of the middle class in China has contributed to a rapid growth of the number of glossy magazines on the market. The rise of a Chinese middle class in the years of structural reform has been remarkable in the eyes of western China observers, as a *New York Times* report indicates: China's middle class savors its new wealth...Like a phoenix rising from the ashes of Communism, the last few years have seen the stunning growth of a flourishing Chinese middle class...[T]he rapid accumulation of material things has left its psychological mark as well, infusing this group with a kind of independence and carefree optimism that has not existed in China for decades (Rosenthal 1998).The interviewees in this content belong to the middle class, who are the rising economic power and its political and cultural significance have drawn increasing attention. Thus the Chinese content of post-yuppie or metrosexual is also a reflection of new patterns of social stratification (Bian et al. 2005).

Importance is placed on this content by local editors, but can middle class readers find identities from these interviews? We will answer the question from analyzing the English and Chinese headers.

7.11 The headers of *Metrosexual* and *Hou Yapi*

Metrosexual can be used as a noun or adjective, which means an urban male with a strong aesthetic sense who spends a great deal of time and money on his appearance and lifestyle (Chacha, 2009). Mark Simpson officially introduces the concept of metrosexuality in 2002, pointing to British soccer star David Beckham as a metrosexual par excellence, emphasizing the narcissism of culture industry obsession mixed with the heteromasculine assets of desire from straight women and admiration from straight men (cited by Buerkle, 2009: 78). To understand metrosexuality's function in dominant US culture, Buerkle quoted Bravo's popular series *Queer Eye for the Straight Guy* and its service to heteronormative culture (2009: 78-9). *Queer Eye* provides shining examples of how to create metrosexuals by showing five gay men transform stereotypically messy, slovenly, uncultured straight men into neat, well-groomed and dressed men-about-town, the metrosexual has an appreciation for the arts, can cook, keeps a tidy home, displays warm human emotions, and dresses dapperly...the metrosexual engages in a public performance that invites a gaze upon his body and uses his kinder, gentler masculinity for the purpose of heterosexual conquest. From Buerkle's point of views we can see that a metrosexual man should reside in the urban places; earn enough money; have tastes for extravagant lifestyles; pay much attention to their appearance and behaviors. Metrosexuality seems to blur the distinction between masculine and feminine activities.

The Chinese header *Hou Yapi* which means post-yuppie in English best maps out the general characteristics of the interviewees: their reputational social positions and higher economic status in China. As for the term Yuppie, Grant (1996: 4-5) defines these urban professionals: a (yuppie) person of either gender who meets the following criteria: (1) resides in or near one of the major cities; (2) claims to be between the ages of 25 and 45; and (3) lives on aspirations of glory, prestige, recognition, fame, social status, power, money or any and all combinations of the above. As the term utilized in the Chinese context, according to Zhang Qing's argumentation (2005: 436), the middle and upper echelons of these professionals are referred

to by some Chinese as yuppies. In addition to the original denotation of the English word yuppie, the Chinese term has the connotations of global orientation, trendiness, and sophistication. These Chinese yuppies wear foreign brand clothes, speak foreign languages, eat foreign food, and deal with foreigners. Like other social researchers have concluded, the Chinese yuppies do not only claim fame and money like Grant mentions, they are to some extent westernized in their mindsets and lifestyles (Yan in Zhang, 1997:436). Many of these groups distinguish themselves from the masses by identifying with international consumer trends and youth culture (Xu in Zhu and Berry 2009: 152). A survey published by the Chinese Academy of Social Science in 2004 reports that China's middle class accounted for 19 percent of the total population by 2003. It defined "middle class" as families with assets valued from RMB 150,000 to RMB 300,000 (US\$ 18,072 to US\$ 36,144) (Xin, 2004). This is a diverse body of people comprising private entrepreneurs, managerial staff working in domestic and foreign firms, technical professionals, and other "white-collar" professions.

The reason for using the header *post-yuppies* rather than Chinese yuppie or something else is because it refers to the ages of these urban professionals who are over 30 or 40 years old and the header *Hou Yapi* in Chinese sounds more professional and global as it is adopted from the western term Yuppie, at the same time *Hou Yapi* contains the creational thoughts of local editors as it is a term coined by them. It is such a glocal buzz word and the post-yuppies are the main purchasing power that has attracted more and more international investors to China.

7.12 Analyze the interviewees

But do the figures the editor portrays in this content really reflect the traits of middle class men in China? And what identities can the reader really find from these interviewees? I cite three pieces of interviews here to discuss their characteristics and identities.

Text 1. Zhang Zheng: "*Playboy*" on the Edge. (*Bian Yuan Shang de "Playboy"*), cited from NRZ, Jan 2009, *Metrosexual/Hou Yapi*: 116-119.

Editor: Wang Yang

Interviewee: Zhang Zheng

Occupation: IT Researcher and merchandiser; Supervisors for PhD students and Vice-dean at an academic institution in Beijing.

Age: Over 35

Educational background: PhD in the United States.

Hobbies: Literature; piano; cigar; horses; Chinese cuisines.

Motto of interviewee quoted by editor on the page: “A man of my age takes responsibility for his family and career; we should sometimes spoil ourselves and lead an affordable extravagant life.” (NRZ, Jan 2009: 118).

Editor’s description of interviewee: he behaves like an English gentleman; he has a sense of humor; he has wide interests including photography, literature and translation; he also reads the works of Susan Sontag, etc.

Pictures settings: Zhang Zheng is riding a horse; Zhang Zheng is holding a tobacco pipe and sitting in front of his piano.

Text 2. *Wang Zhe: Godfather of Xing Guang. (Xing Guang Jiao Fu)*, cited from NRZ, Feb 2009, *Metrosexual/Hou Yapi*: 104-107.

Editor: Wang Yang

Interviewee: Wang Zhe

Occupation: CEO of Xing Guang Media Group; real estate merchandiser. Working and living in Beijing.

Age: Nearly 40

Educational background: Master for Economics

Hobbies: Collecting expensive watches, cigars and wines; pop music, vocal of his own band and producing his own CDs.

Motto of interviewee quoted by editor on the page: “What character you would like to be starring in a movie?” asked the editor. Wang Zhe answered without hesitation: “The Godfather!” (NRZ, Feb 2009: 105).

Editor’s description on interviewee: he is ambitious; he has a successful career within real estate; he likes to take risks; passionate about Chinese pop music; he has very masculine features.

Pictures settings: Wang Zhe sitting in his study room and on a couch, holding a cigar; Wang Zhe is wearing a black suit sitting in a sofa with a book, a portrait of Churchill hanging on the wall.

Text 3. *Chen Nian: A Man of Role Model or Loafer. (Qi Zhi he Hun Hun)*, cited from NRZ, May 2009, *Metrosexual/Hou Yapi*: 130-133.

Editor: Wang Yang

Interviewee: Chen Nian

Occupation: Entrepreneur and CEO for clothing brand Vancle in Beijing. Worked in the field of IT in the past and founder of the website Joyo (Amazon.cn); successful author.

Age: over 45

Educational background: University education.

Hobbies: Literature, wrote autobiography by himself.

Motto off interviewee quoted by editor on the page: "Men should be very decisive!" (NRZ, May 2009: 133).

Editor's description of interviewee: he is brave; he has rebellious personality; he is very cultivated and mild but very decisive.

Pictures settings: Chen Nian is sitting in his study room where books are piled up on the shelves; Chen Nian is standing before his wardrobe, the shirts from his brand Vancle are hanging in the wardrobe.

7.13 Summary from three examples

The three examples do manifest some characteristics of metrosexual and middle class or yuppie men: urbanism; wealth; intellectuals; elites; westernized; global; narcissist; enjoying lives and appreciating arts, etc. However, are there any other facts or identifications readers can share with them if the readers are just middle class men? The extravagant lifestyles they enjoy: collecting cigars and wine; spending money in producing films; horseback riding, can be defined as signals or symbols of upper class lifestyles. These symbolic codes are far beyond the life standards Chinese middle class men can enjoy. We surmise the interviewees are the upper class men not the middle class men due to their assets and property implied from the interviews. They are people from the privileged minority not from the majority merging middle class men. It is unlikely that the local editors exaggerated the extraordinary experiences of these successful men in order to fulfill the fantasies of the ordinary readers whom are aspiring to be part of the upper class. If one links these images to the advertisements appearing in NRZ, they appear to be the perfect spokespeople for the extravagant brands that appear in the advertisements such as international first class automobiles. Thus there exists a division between the identities of the readers NRZ targets and the identities NRZ presents in *Hou yapi* or *Metrosexual*.

The men the editors interviewed in this content not only demonstrate how differently NRZ targets their readers compared to *FHM* UK, they also represent the increased mobility

between social classes which is taking place in China. We have already concluded that *NRZ* is a high class magazine in chapter five, the depiction of the ideal men in *Metrosexual/Hou Yapi* further upscale the class attribute of these men if they are still categorized as middle class by local editors. This editorial choice demonstrates the aspiration of mobility in which middle class men want to become upper class men. I conclude that the ordinary readers for *NRZ* most likely don't recognize themselves in the figures portrayed in *Metrosexual/Hou Yapi*, but they might enjoy the fantasies and dreams that *NRZ* exhibits.

7.2 Complicated meanings and characteristics of men's fashion images

If the content *Metrosexual/Hou Yapi* upscale the class attribute and establishes images of upper class men then how does the fashion pictures inside *NRZ* reflect the upper class men's traits, and how do the local editors contribute to the dreams of the ordinary readers of becoming part of the upper class? In this part, I will discuss the fashion images and how they not only visualize upper class traits but also indicate other complicated characteristics of Chinese men. I will use examples of fashion pictures (the pictures are chosen from the section of *Insider*) to further testify the implied meanings of the images that differentiate *NRZ* from *FHM UK*.

7.21 Examples of men's pictures

The first example comes from the thematic fashion shooting that has the English headline *H1N1* (Swine flu) and Chinese headline *Shi ri tan* (*Insider*, June 2009: 132-143).



Figure 7.1 Opening photo from thematic shooting “HINI”. (*Insider*, June 2009: 132-133)

On this photo, three male models dressed in black suits or tuxedos crawling on the sea shore, white skulls dotted in the sand. The red heading on the bottom-left points out the theme: *HINI* in English and the Chinese characters read as *shi ri tan* and there are sentences describing an apocalyptic scene for human beings. From the texts on the top-left, we get to know what the outfits the models wear: the black suits, pants and white shirts are from western hi-end fashion brands such as Dior Homme, Givenchy, Ferro and Alexander McQueen; the shoes are from Prada and Fendi, meanwhile the editor also used a white shirt from local designing brand Xander Zhou. Besides the obvious setting of the sea shore with a gray and glooming sky and black outfits, the colorful adornment decorated on the models’ faces captures the reader’s attention.

It is easy to understand the denotational meaning the editor was trying to convey if one relates the heading *HINI* to the desperate and apocalyptic atmosphere of the picture. The English title can be recognized universally and internationally and it is updated and eye-catching due to the Swine flu being a serious epidemic during that time. Meanwhile, the Chinese heading *shi ri tan* is the Chinese translation of the classic Italian literary work *The Decameron*. Chinese readers with knowledge of western literature would know that *The Decameron* is a historically important literary work written by Giovanni Boccaccio in 1353. This work opens with a description of the Bubonic Plague (Black Death) and leads into an introduction of a group of seven young women and three young men who fled from Plague ridden Florence for a villa outside of the city walls. As for the Chinese readers, if they don’t associate the

description of Black Death or Plague in the novel with the epidemic Swine flu raging in the world, they would not get the connotational meaning from the picture. Furthermore the picture above with the three models groveling on the shore and skulls spreading over on the sands is reminiscent of a filmic scene in which human beings drifted or were cast away from modern society and stranded on an uninhabited island. It portrays a feeling of panic, death and fear.

The approach of showcasing fashionable men's wear in *NRZ* projects itself in a very controversial or unconventional direction compared to that of *FHM* UK. A thematic shooting like *H1N1* would never appear in *FHM* UK as it contains profound implications and extensive connotations that need historical and literary knowledge to read through. But why would the Chinese fashion editors depict the images like this? Why would they conduct fashion shootings as completing a piece of artistic work? Besides *NRZ* targeting more knowledgeable Chinese male readers and orientating itself as a high fashion magazine, the crucial reason can be found from the identities that the Chinese fashion editors want to establish via the images they create. Most of the Chinese men portrayed in *NRZ* are very modern, good looking, smart and internationalized with apparent masculine traits. All these traits can be generalized as modernized. But how can one define or portray a man who is modernized? This is the effort that fashion editors are making when they conduct their shootings. The first step for portraying a modernized man is to apply western clothes to dress him, thus Chinese editors mimic western fashion magazines in putting western fashion labels on Chinese models; this effort can be seen from the international brands they applied in the picture. The second step is to make the Chinese man cultivated and sophisticated. This is understandable because when we talked about the personalities of the interviewees from the content *Metrosexual/Hou Yapi*, we have already gotten the impression that the post-yuppies are into literature, music, art-collection etc. They are leading artistic lifestyles. So as a modern man, he should appreciate art and have a good sense of appreciation of art, literature or films, or one could say the modernized man is a man who is enlightened and civilized and he is positioned inside the art world and enchanted by the atmosphere of artistic scenes. This gives us a rational explanation to why the local editors conduct these unconventional fashion pictures.



Figure 7.2 Photos from the thematic shooting “*Architectural Sense of Fashion*”. (*Insider*, April 2009: 126-133).

Here is another example to testify the editors’ effort on how to portray a modernized man. The theme concerns the relationship between modern architecture and fashion design, with the headline “*Architectural sense of fashion*” in English. The editor also used western fashion brands Prada and Burberry to dress the man. Metropolitan architectural surroundings and an abstract geometric shape of cuttings of clothes contribute to a modern fashion scene. To capture and appreciate this fashion scene requires perspectives and knowledge of modern architecture and modernism in fashion. The modernized and artistic men’s image can be seen as a way the local edition tries to negotiate with its global editions and how the Chinese men’s images can be connected to the global fashion scenes.

However the local editors are always in an awkward cultural position when they present the modernized men, one of the difficulties for them is: how does one create a balance between the local identification and global fashion norms when they are constantly imitating the global criterion on how to dress a modern man? One of the solutions is to adopt local fashion brands as shown in the first example where a local fashion brand, Xander Zhou, is included in the styling. Another solution is to portray the images in an extreme or as the editor says “artistic” way (Yu, 2009) in order to show Chinese editors’ talents in defining international fashion trends. Here are the last two photos picked up from thematic shooting *HINI*:



Figure 7.3 Picture from thematic shooting “HINI”. (*Insider*, June 2009: 142-143)

The last two pictures also highlight the desperate motif of human beings. But the black skirts and gas masks on male models are abnormal as for daily dressing codes. In contrast to the practical dressing codes presented on *FHM UK*, what the local editors have done is to blur the gender identification and present a fictional artistic world to the reader. But does this editorial presentation contribute to the identities of modern man in China? Does this transposition on gender identities betray the formula of *FHM UK*? Since *For Him Magazine* is a magazine for heterosexual males and the practical fashion information should be carried out alongside the contents. These artistic presentations visualize a multitude of aspects that local editors want to place on the modern Chinese men. From figure 7.2 and 7.3, we understand that the clothes are not the most important things for the editors to introduce to the readers; they are more concerned about how the Chinese readers can find out the relationship between the identification as modern conveyed from the pictures and the unconventional ways of shooting. They also want the readers to realize they are playing a game of transpositioning gender when looking at these pictures.

There are even more photographs in the section of *Insider* which represent transposition of gender identities. The blurring of masculinity and femininity via the photographs of male models is favored by the local editors and this becomes a very unique and interesting phenomenon. Here is one example:



Figure 7.4 Fashion shooting “*Lost in Summer*”, *Insider*, *NRZ*, August 2008: 142-147. (Pictures obtained from Yoka.com.)

The two photos represent a kind of modern and urban image of a Chinese young man. If we associate the unconventional clothes and the blurring neon lights in the background with the metropolitan looks, we could assume that the editor wants to make a visual effect to symbolize modernism or urbanism by using the setting and the application of the clothes with abnormal cuttings. But what allows one to enquire about the latent meanings of the photos is the aspect of femininity reflected upon the male model. The slim body shape of the model contradicts to the strong, muscular body shape that is generally considered as the symbol of masculinity. The black see-through top with puff sleeves on the left is a uni-sex item. The black chiffon top with lace decoration is a style which is usually attributed to women’s clothing. The orange skeleton shirt is also unconventional for daily wearing. The half naked male bodies on both of the two pictures indicate sexuality and seduction to the readers. The clothes and model’s body neutralize the genders of man and woman. The editor plays the game of gender ambiguity through the modeling and styling. If we understand this as a modern approach to show how local editors interpret fashion trends and they just want to further prove their wry angle of taking fashion pictures, the androgynous look is rational and acceptable. But when the male readers *NRZ* targets read these androgynous images, especially since they are specifically straight men, how will they react or how can they match their personal identities along with the androgynous images? We can surmise the straight male readers would either ignore the androgynous images or consider them as an artistic and expressive form of photography, and thus no one would link personal identities to them. One could speculate that the reason for portraying androgynous images is to create a contrast to its

international editions in order to showcase the originality of *NRZ* and that it is a crucial step for the local edition to reorganize or even shift the international formula. It can also be realized as a smart marketing strategy to attract even wider range of readers in China: gay people, artists and female consumers. This phenomenon of androgyny in *NRZ* challenges the traditional targeting group *FHM* UK aims for; the approach of playing a game of gender combination projected by Chinese editors unavoidably diversified the characteristics of modern Chinese men. The special aspect of androgyny used by the editor implies sexuality and gay scenes which have appeared quite often within *NRZ*.



Figure 7.5 Pictures from thematic shooting “*HINI*” (*Insider*, June 2009: 137-138).

The naked parts of bodies of male models in the pictures contain the motif of primitive nature of human being, which the editor Yu wants to convey throughout the shootings (2009).

Let's return to the thematic shooting of “*HINI*”. Besides the presentational way, these two photos with partly naked male bodies can be seen as intriguing. The left picture with the two male models standing shoulder to shoulder indicates the brotherly friendship between men or the affection between the gay couple. The zebra skin enlacing the two half naked men has even more clear connotational meaning of neutral sex or neutral gender as the color of black and white intertwining on the zebra skin could be associated with the double or dual sexual orientations for human beings. The two pictures can be analyzed as the realization of gay gaze or male gaze for female. The sexuality of the men's images cannot be explained by the concept of “Chinese sexuality” which we used to discuss the cultural and contextual meanings of women's sexual images. Why are the modern Chinese men photographed as sexual objects for its readers the same way that the women are? One of the reasons, as the editor Yu Lingyuan explains, is that the thematic shootings automatically contain the editors' subjective

interpretation of the fashion discourses, “if we treat fashion as a form of art, the approach to interpret fashion can be realized in different ways. It is unavoidable to show nudity to some extent when one wants to express an artistic motif during the photo shoot (2009)”. But Mr. Yu also forgets that the fashion industry has long been described as an industry in which gay culture is prevalent and thus it is normal for editors to exhibit certain gay themed scenes during their routine works. It is fascinating however that one can hardly find male images which can be described as gay themed in *FHM* UK, as it creates a clear definition in the images of the young men the magazine targets, namely straight urban “blokes”. Thus the sexualized images of Chinese men contribute to a new interpretation of the aspect of “sexuality” which is among the four formulas of its international edition (Funny, Sexy, Useful and Relevant). In the UK edition, sexy or sexuality refers only to the images of women, whilst in the Chinese edition, sexuality is doubly applied into the portrayals of both men and women. The sexuality of the men’s images is a good example to testify how the local edition is blurring gender identities for modern Chinese men. It is also an appropriate example for demonstrating one of the modern traits that the local editors want to present subjectively to their readers. It is controversial and innovative that the modern Chinese men have multiple traits of identities, besides the urban, metropolitan, yuppie aspects; they share more comprehensive aspects such as sexuality and gayness.

In the same way the portrayal of “Chinese sexuality” through women’s images, as discussed in chapter six, the glocalization culture within *NRZ* is demonstrated through the portrayal of sexual traits of modern Chinese men as well as by the way the magazine presents sexuality and androgyny in an artistic way through the images of the magazine. The usage of androgyny and blurring gender identities symbolizes the originality that *NRZ* has implemented in order to differentiate itself from its international editions. Meanwhile there are lots of modern Chinese men’s images that share similarities with western men’s images; however the imitation of images from the western world is another obvious trait of the modernity which is so sought after by Chinese men. Moreover they are the typical images that remind the readers of the upper class men’s personalities as displayed in the content of *Metrosexual/Hou Yapi*. Readers can easily find these westernized Chinese images in every issue and use them to envisage their fantasized identities from them. Here is one example of how the local edition dresses up westernized Chinese men:



Figure 7.6 Pictures of dressing codes for golfer, *Insider*, *IT Man*, *NRZ*, Oct 2008: 156-159.

There are four pictures under the header *IT Man*, they display the dressing codes for a man who plays golf. The pictures have a Chinese headline *Wan mei shen shi gao er fu* (means the perfect gentleman who plays golf). The sentences in the standfirst under the headline points out that golf is one of the most graceful sports in the world, has a history of more than 500 years, originated in Scotland and is considered to be an elegant sport for English gentlemen. Then there are brief introductions of what the basic dressing items are for a golfer. The four pictures represent four different dressing methods for different occasions. According to the

articulations of the editorial the perfect golfer should always be dressed properly, whether one is playing golf or end up playing and then take a tea break or if one is going to attend a dinner party after a game.

From the clothes displayed by the model one can see how the local editors dress up a Chinese man in trendy western clothing. Most importantly, the editors create an aura of exquisite and dandy style for Chinese man. The third picture with its headline “The tea time” overstates the fashion scene of English dandyism. The wardrobe like the hat, the vest and the bow tie are all borrowed from the west, which indicate that modern Chinese men are extensively influenced by the western fashions and international norms. The four pictures also imply the ambition of local editors that they want to show that the modernized Chinese men share the same appearances and lifestyles with that of most western men nowadays. It can be argued whether the global or international fashion items which are subjectively placed on Chinese men by local editors, are appropriate or not for modern Chinese men. It is important for local editors to dress the fashionable Chinese men from the perspective of western styled fashion whether they are gentlemen or metrosexuals, because then they link the modernization process of China and the westernization of the contemporary Chinese culture together.

Furthermore once we recall the landscape of the fashion industry and the fashion media in China, developments in fashion media, production and consumption were seen by at least some Chinese fashion industry professionals as essentially foreign (Hartley and Montgomery, 2009: 64). So the Chinese fashion media professionals, consumers as well as design and style professionals finally had an international benchmark against which to measure domestic taste. Thus it is not strange that the Chinese men are dressed like westerners and global fashionistas. The visual choices represented in *NRZ* can in fact be regarded as recognition of the competitive incentive of the local industry – both fashion makers and fashion media – to respond to the challenges from the foreign fashion landscape. On the other hand, the editors’ effort to create a Chinese gentleman is to link China more closely to the international fashion system. As a global system of symbols and meanings associated with status and luxury, fashion relies on fluency in a common visual language, the global dressing codes are the most easily recognizable visual language for domestic fashion magazines, such as *FHM* China, to negotiate with global fashion magazines. The golfer image together with other globalized images of Chinese men designed by local editors reflects the glocal cultural situation of *NRZ*.

Lastly, we would ask the question who the people who have the opportunity to play golf in China are. Certainly not the majority of middle class men, they might however have dreams of dressing like a gentleman and enjoy a game of golf. The global fashion images seem to function as the best way to visually match NRZ's effort in satisfying their targeted readers' fantasies of obtaining an upper class lifestyle. This effort is in accordance with the content *Metrosexual/Hou Yapi*.

Here is another example how the local Chinese men are portrayed as global or western men.



Figure 7.7 “Four Look at Christmas”, *Pin wei zhi zao*, *Insider*, NRZ, Dec 2008: 156-159.

This set of pictures provides dressing codes for Chinese men in order to teach them how to be properly dressed up for Christmas parties. The editor invites four men, (three Chinese and one Frenchman) who are managers in various careers, to dress up in a western way, as we can see from their appearances; all of them are in suits. We would ask why the Chinese men will spend Christmas and imitate foreigners to attend Christmas parties? The answer lies in how *NRZ* adds modernity onto Chinese men: it utilizes western lifestyle together with other symbolic global codes as the references for defining whether he is modern or not. The word “modern” and “modernity” were first translated and imported to China by Chinese intellectuals Yan Fu and Liang Qichao at the end of nineteenth century. Lee Ou-Fan argued that modernity in China was closely associated with a new linear consciousness of time and history (1999:43). And this new mode of time consciousness was derivative discourse stemming from the Western post-enlightenment tradition of modernity (Lee, 1999: 44). The first generation of modern Chinese intellectuals including Liang Qichao considered imitation of the western lifestyle including dressing suits; using western calendar was the way to practice modernity. Liang Qichao announced that his usage of the western calendar was a means of keeping up with the general trend toward universalizing the measurement of time (Lee, 1999: 45). It became recognized in China that the best way to universalize and modernize a person was to link him to western concepts and values.

If we connect the three Chinese men’s images with the economic and cultural context of contemporary China, we assume that they are reflections of the phenomena of how modern China is extensively merging into the world trend. The history of the development of a modern Chinese fashion industry and the bursting landscape of fashion media which we recalled in chapter one, shows the decisive role that foreign fashion influences played on the Chinese fashion scene. According to Li, “from the very beginning, modernization in China has involved the construction of the ‘new’ or ‘modern women’ ” (1998: 71), and also has involved the construction of “new” or “modern men”. Behind the fashioned body that is played out by fashion media in China, there is laid out global capitalism, party politics and patriarchy (Li, 1998: 71). There is no doubt that the Chinese men appearing on local glossy magazines will be like foreign men, and this is understood as the way that local magazine negotiate with the international editions.

The Frenchman who also posed in the shooting testified what we have argued above that the completion of construction of a modern Chinese man relies on the aesthetics of western

lifestyles and tastes as the dominating reference for Chinese men. The editorial arrangement that put three Chinese men and a Frenchman together has the underlying meaning that modern Chinese men share the same charisma with trendy foreign men. And another underlying meaning is that although *NRZ* is localized as a fashion media with domestic styling, it also has a benchmark for the domestic styling and fashion design that originate from the western world.

All in all, we cite this example in which Christmas looks are showcased by Chinese men and a Frenchman as a signal of how the Chinese edition is glocalized. The more localized the international titles become in China, the more modernity and complicated aesthetics will appear in the Chinese magazines. Thus it is self evident that the images of men occurring within *NRZ* contain the traits of modernity and complication.

7.22 Summary from the fashion images

The second part of chapter seven deals with how the fashion images of Chinese men are presented and articulated by local editors in order to demonstrate the complicated and diversified aspects of these images, which can be seen as another glocalization of culture (besides “Chinese sexuality”) which differentiates *NRZ* from *FHM* UK. Now it is interesting and logical to conclude: such traits as androgyny and gay subtexts as understood from most of the thematic shootings reflect the aspect of femininity and this aspect belongs to metrosexual men as we discussed in the first part of this chapter; meanwhile, globalized Chinese men can be associated with traits of yuppie or so called post-yuppies by *NRZ* and middle class readers find the connection between their upper class fantasies and the identities and implications conveyed by these images.

As for the discrepancy of the manhood from *NRZ* and *FHM* UK, *NRZ* aims to construct modern Chinese men. The modernity is realized in a Chinese context. We assume that *NRZ* achieves the modernity of Chinese men in two aspects: one is through mimicking of *FHM* UK; the other one is the local editorial contributions. The images of Chinese men display dual aspects and it is rational for the local edition to copy the global fashion aesthetics to decorate Chinese fashionable men since the glossy magazine is modeled on the parent edition. What distinguishes the images of Chinese men with guys appearing on *FHM* UK is not only that they are post yuppies with high educational background and high incomes but they are also treated as a medium to fulfill the subjective dreams of local fashion editors. In such

circumstances, the men are often presented as an artefact with neutral gender personalities or their nudity indicates gay connotations. The androgyny and femininity aspect of modern Chinese men are the extra special characteristics that are added by local editors, however they are combined with the global traits, altogether in token of the complication of the men's images on *NRZ*.

Chapter 8 Research findings and conclusions

In the second chapter I presented the research questions that I have tried to answer in the dissertation. They were:

1. What is the cultural situation of *NRZ*?
2. As a glossy magazine, how does *NRZ* reshape the framework of *FHM* UK to make it acceptable in a Chinese context, while still keeping the core concept of *FHM* in order to negotiate with global trends?
3. In order to be localized as a Chinese cultural product, how does *NRZ* display the concept of “Chinese sexuality” which it promotes through its featured photo shoots of women?
4. Since *NRZ* targets middle class or even upper class men, how does *NRZ* present these fashionable men, who are different from those of *FHM* UK?

After conducting the comparison and analysis, I use the term “glocalization” to define the cultural situation of *NRZ*. The thesis is centered on the glocalization culture in *NRZ* and how that is specifically demonstrated by the editorial agenda; advertising and marketing strategies; targeting readership. The glocalization cultural situation for *NRZ* allows us to see the transitional cultural exchanges embedded inside *NRZ* between the two countries: China and Britain. Due to the glocalization cultural background, *NRZ* absorbs and digests international fashion criteria at a fast pace and quickly upscales itself into a best-selling glossy.

Meanwhile, to conclude the glocal cultural situation of *NRZ* is to underpin my conclusion that *NRZ* is reshaped and repackaged as a Chinese title. Thus there is a boundary between the cultural travels (China and UK) all along. When we were analyzing the representations in *NRZ*, especially the images, we strongly felt that the Chinese connotations and denotations were of crucial significance in order to decode the signs and the Chinese cultural perspectives thus help us to read the images comprehensively. *NRZ* visualizes the western concepts of sexuality and fashion in a Chinese context. *NRZ* also transforms the western presentational ways into an acceptable Chinese presentational manner, and I consider that this is a glocalizing process. Robertson claims that glocalization both highlights how local cultures may critically adapt or resist “global” phenomena, and reveals the way in which the very

creation of localities is a standard component of globalization (in Giulianotti and Robertson, 2007: 134). *NRZ* takes initiative in preventing itself from imitating its parent edition. Without the glocalized contents, local readers cannot find personal identities and most importantly, their cultural recognition in *NRZ*. My answer to the first question would challenge Rantanen's conclusion that glocalization allows national companies to have started to globalize their products in order to attract both domestic and global markets. (2005: 100) *NRZ* has no ambition to globalize the local brand "*NRZ*" and transform itself into another global brand like "Chinese *FHM*", and their efforts are just centered on how to exhibit the local identities and appeal to the domestic market. The glocalization cultural situation of *NRZ* might inspire us to rethink the theory of globalization, as to in what extent a local cultural product resonates and adjusts the global influence. The cultural differences between the national and international ones embedded in a cultural product would be enlarged after its finishing the process of globalization. If one local cultural product modeled on a global format does not need to be internationalized and cater for global markets, it would neglect global influence gradually. *NRZ* adopts fewer and fewer feature stories from other international editions after six years' development, though it still needs the global fashion trends as the guide to at times dress up Chinese men. However globalization might eventually amplify and strengthen the localism. Then, I surmise globalization may actually shift the negotiation between the global fashions and local identities and break the balance between global influence and local rebellions.

The globalization cultural presentations inside *NRZ* reflect the nexus between global and local as discussed by Morley and Robins (1995: 17-8). They point out that the nexus between global and local seems to have changed under the circumstances of globalization. Those global media firms are concerned with developing local credentials and credibility during their international brand expansions. "Local", as Morley and Robins describe, relates to the distinctive identities and interest of local and regional communities. (1995: 18). In the cultural sphere, localism has come to play an important role (Morley and Robins, 1995: 116). So how to treat and amplify the local culture is more crucial than merely repeat interpreting global norms for *NRZ*. The glocal cultural situation highlights the aspect of the autonomous editorial overviews for *NRZ*, like King mentions (1997: 12) "on a global scale, culture has to be thought specifically." Thus *NRZ* cautiously imports and adopts discourses of fashion and lifestyle from the western world. The reason for this is that local editors treat culture as a very specific concept: they probably have to think whether one specific cultural code symbolizing

sexuality in the west has the similar connotation in Chinese cultural background. The glocalization cultural situation allows *NRZ* to avoid blind and hasty cultural representation under the trend of globalization.

Realizing the glocal cultural situation for *NRZ* is the first step for us to further understand how *NRZ* is dealing with the relationship between international influence and local interests and how *NRZ* combines two aspects regarding global and local to maintain the consistency of the brand concept and at the same time cater for a Chinese readership. It is the base for us to probe into the question of how the *FHM* framework being packaged and adjusted to become acceptable in China.

The second question is about the international model that is reshaped in a Chinese context. *NRZ* borrowed a similar media package to that which *FHM* UK adopts, such as the basic two sections regarding the displaying of women's sexuality and fashionable men for the print magazine; launching its official website; extracting *FHM*'s formula. The adoption keeps the core concept of *FHM* and equipped *NRZ* with the most fashionable and latest entertainment features and most importantly it let the local audience know that *NRZ* is an imported glossy full of eye-catching novelty. It is truly important for *NRZ* to be modeled on *FHM* UK, because local audiences can then recognize it as a high fashion magazine since it is originally from Great Britain. From the development of Chinese fashion media as I pointed out in chapter one, Chinese glossies are mostly imported from the western world and they are linked with extravagant lifestyles, fame and wealth and they are regarded as high class media, and there is no exception for *NRZ*. The media package *NRZ* learned from *FHM* UK necessitates its high class trait.

Then it is because of the shifts and variation of *NRZ* from *FHM* UK that finally made the international model acceptable in new territory. We understand that to project *NRZ* as a high class magazine that is different from *FHM* UK which is a lad glossy. This is a smart and practical marketing and advertising strategy since only rich people in China can afford such an expensive magazine and they are the targets for international extravagant fashion or automobiles advertisers. If *NRZ* did not hold this snobbish and yuppie position it would not have achieved such an astonishing marketing success and thus maximized its revenues. However *NRZ* is also clever in how to make the international model more localized in order to attract more local readership and advertisers.

In chapter five, we got to know that *NRZ* launched its independent editorial contents such as *Metrosexual/Hou Yapi*; it interprets original headers in Chinese ways; it covers featuring stories regarding local cultural phenomena and events. The reason for these adaptations and variations lies in the fact that men's fashion and lifestyle magazines have different readership and advertisers in China, a country with a vastly different social and cultural context from Britain. We may conclude that without the international formula or model, *NRZ* could not proclaim itself as a higher class magazine in a modern social context. In the meantime without the local representation and adjustment of all the details, *NRZ* could not reshape the *FHM* UK model to negotiate with local readers, and the international model could not be acceptable in a Chinese context.

To answer the third and fourth question requires a conclusion to how *NRZ* portrays Chinese sexuality and the images of middle class men as two specific interesting parameters of glocalization of culture reflected upon the contents and images in *NRZ*. The catchphrase of "Chinese sexuality" is pointed out as a Chinese aesthetic criterion to present what is regarded as sexy. It also functions as an appreciation criterion for us to read the sexy images. Like in the UK edition, *NRZ* also presents women as the object of desire for male readers, but all these images contain extensive connotations besides the mere aspect of sexuality. The "Chinese sexuality" is realized in terms of understanding of the mindset of Chinese readers and social conventions, which are indispensable for fully interpreting the denotations and connotations of these women's images.

There are Chinese media researchers who have studied women's images from *NRZ* and linked the sexualized images as a social phenomenon such as the shattering gender relationship in China and the sexual liberation movement that has been undergone. Xu Mingyu (2009) from Peking University connects the sexy images with consumerism and he concludes that the depiction of sexuality corresponds with the lifestyle value and taste of the middle class in China, who pursues secular joy and excitement and enjoy the realities of materialism. Xu (2009) also points out that women's bodies are visualized as an object for consumption worshiped by middle class men. They are displaying the sensory stimulation and sexuality. Thus the images help shape the new ideology for the middle class in China: materialism and hedonism, in a time when Communism and Socialism is challenged more and more by western ideologies such as democratization or consumerism.

My research on “Chinese sexuality” dovetails with Xu’s in the perspective of how to link the images with more intensive social changes and mythology behind the images. Due to the multiple folds of meanings regarding local cultural phenomena and discourses conveyed by the sexy images, I conclude that cultural expression in *NRZ* is glocalized when “Chinese sexuality” is utilized to depict Chinese women.

The fourth question is about how *NRZ* presents the middle or upper class men, which I conclude is an important aspect because it is another parameter to measure the glocalization culture besides “Chinese sexuality”. Compared with *FHM* UK, *NRZ* focuses on how to portray sophisticated and exquisite businessmen or social elites. The content of *Metrosexual/Hou Yapi* demonstrates the different targeting of readership between *NRZ* and *FHM* UK, in that the fashionable men’s images visualize the middle class men dressed up like a western gentleman playing golf or attending a Christmas party. The imitating style or modeling from the western world demonstrates how global fashions are influential to *NRZ*. But what’s interesting is that there are more visualized aspects found from the men’s images such as artistic and sexy: the fashionable men are visualized as an artifact to be appreciated and even perhaps the object of homosexual desire. This is a good parameter to explain the glocalized expressions of men’s images in *NRZ*.

A researcher that has analyzed lad magazines Bethan Benwell argues that British men’s lifestyle magazines like *Arena* or *FHM* document the evolution of consumer masculinity in Britain from “New man” to “New lad” (2003: 6). He also argues about the characteristics of “New man” and “New lad” which is implied via all these lad magazines in the UK: as for “New man”, he is an avid consumer and unabashed narcissist but has also internalized and endorsed labor and a new commitment to fatherhood; as for “New lad”, it marked a return to traditional masculine values of sexism, exclusive male friendship and homophobia. (2003: 13)

The representations of Chinese men in *NRZ* are blurring the traits of feminine and masculine, which we found in chapter seven. The traits of “New lad”, such as fashionable, global, educational, narcissist, brotherhood, and fatherhood and sexy, are bequeathed to Chinese men who are, at the same time, presented as homosexual and beautiful. It is problematic to define the men’s images when adopting the standards Benwell favored above. Besides projecting the challenge to the traditional men’s images, the Chinese edition has already shattered the men’s roles or identities that *FHM* UK established. The middle class or upper class men can easily find their identifications from those global images; meanwhile they can hardly perceive

sexuality or an indication of homosexuality with the wide connotations by those artistic images. I conclude that the representations of manhood in *NRZ* not only serve as the ideal role models for its readers, they also present the editors' subjective perception of fashion and arts.

The glocalization culture in *NRZ* shows us that global popular cultural products always have been readapted and reshaped when it needs to complete international negotiations. Otherwise popular culture cannot make itself exchangeable and transnational in different territories smoothly. However after we analyzed how sexuality is interpreted by Chinese editors and how the Chinese editors add complicated traits to the men in *NRZ*, we suddenly feel very doubtful because there is no central bearing for which cultural influence (western or Chinese) is fundamental or decisive for finally shaping the visions of sexy women and fashionable men. Exactly which cultural influence it is that is crucial for shaping all the presentations in *NRZ* (texts and images) seems bewildering. The western cultural and Chinese cultural perspectives are obviously conveyed when we were reading all the presentations. The local branch strengthens the cultural distinctiveness and cultural boundary when *NRZ* is presenting images and texts. Has the local edition finally established their cultural identification via their personal or subjective perception towards western notion of sexuality and fashion? The readers will be skeptical, because though "Chinese sexuality" is a profound notion, we still can associate the images *NRZ* portrays with the denotation of sexuality since this denotation is based on what the western culture's definition of sexuality and even a Chinese reader can decode the signs such as cleavage, thighs or red lips as symbols of sexuality.

At the same time, all the fashionable images of Chinese men are decorated as the westerners; does this reflect the Chinese reality? The answer is no. What the effort *NRZ* makes is to set up a benchmark for local readers to refer to, meanwhile this copied benchmark has to be realized in a Chinese context. So *NRZ* contributes a lot to adapting western benchmarks to be acceptable to the Chinese readers ("Chinese sexuality" or westernized Chinese men are typical and obvious examples). Due to this editorial contribution, we cannot ignore how the local team tries so hard to convince us that *NRZ* is a localized product with Chinese cultural codes that need the knowledge of Chinese literature or mindset to decipher.

Thus the glocalization culture in *NRZ* shows a hybrid characteristic. As Kraidy mentions (2005: 1-2) hybridity captures the spirit of the times with its obligatory celebration of cultural

differences and fusion, and it resonates with the globalization mantra of unfettered economic exchanges and the supposedly inevitable transformation of all cultures. The cultural difference specifically the British and Chinese culture reflected in *NRZ* is reconciled rather than conflicting with each other. The multiple connoted meanings contained in the images of both women and men in *NRZ* share a connection with the global and local verbal system.

With the help of glocal adjustments, popular cultural flows become more easily. There is one example: Chinese traditional cultural elements such as Chinese Kungfu are rediscovered as a newly hip phenomenon in western popular cultural products such as in Hollywood blockbusters. *FHM* UK also adopts sexy women photos produced by the Chinese branch in the issue of September 2008 (“Meet your new leaders”, *FHM* UK, 2008 Sept: 100-107).



Figure 8.1 Photos by Chinese photographer Liu Jiang'an. Published with the feature story: *Meet Your New Leader* (*FHM* UK, Sept 2008: 106-107).

As for this set of pictures originally taken by *NRZ*, the reason why the British editor chose the photos might be that the images are bequeathed with universal visual language as bikini, football or beach volleyball. The example demonstrates that the aspect of hybridity embedded in the local cultural production could clear the obstacle of cultural misunderstanding or fusion in different contexts as Kraidy says (2005: preface). The glocalization culture in *NRZ* that is interpreted in multiple layers shows dual or even hybridity aspects which would eventually trigger off cultural diversity and pluralism for *For Him Magazine* worldwide, because all the editions can share the readjusted cultural knowledge and sources with each other, and there is no central for decoding which form of culture is superior or dominating.

As the above images illustrate, it is the glocalization culture embedded in *NRZ* that makes this glossy magazine successful in its marketing and appeal to Chinese audiences.

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Glossy of Chinese Characters

Chen Nian, qi zhi he hun hun 陈年，旗帜和混混

Chen Zhun 陈准

Chun wan bai bai 春晚拜拜

Dong fang shi kong 东方时空

Du Juan 杜娟

Fei chang xing 非常性

Fu shi mei rong 服饰美容

guang gao li kan 广告例刊

guo hua 国画

Hua xia di li 华夏地理

Huo shan ye ying 火山夜莺

Hou Yapi 后雅皮

Jia fang yi fang 甲方乙方

Jin Jun (Jacky Jin) /Shou Ma 金骏/瘦马

Lee-Ou-Fan 李欧梵

Liang Qichao 梁启超

Liu xing se 流行色

Liu Yan 刘燕

Meng Guangmei 孟广美

mian dai tao hua 面带桃花

Nan Ren Zhuang 男人装

Nan shi jian kang 男士健康

Ni yong yuan bu hui du xing 你永远不会独行

niu zai ku 牛仔裤

Ou xiang mu ou, nüren bu huai? Nan ren ne?

偶像木偶，女人不坏？男人呢？

pi pa 琵琶

Pin wei zhi zao 品味制造

pin yin 拼音

qin qi shu hua 琴棋书画

san cong si de 三从四德

Sha fa nüren 沙发女人

Shang hai fu shi 上海服饰

Shi jie shi zhuang zhi yuan 世界时装之苑

Shi ri tan 十日谈

Shi shang ba sha 时尚芭莎

Shi shang ji tuan 时尚集团

Shi shang jiao dian 时尚娇点

Shi shang xian sheng 时尚先生

Shi shang yi ren 时尚伊人

Shi zhuang 时装

shu 树

shui mo 水墨

Song Jia 宋佳

Tang Can 汤灿

Tsui Hark (Xu Ke) 徐克

Wan mei shen shi gao er fu 完美绅士高尔夫

Wang Yang 汪洋

Wang Zhe, xing guang jiao fu 王喆，星光教父

wei qi 围棋

Wenchuan 汶川

Xian dai fu shi 现代服饰

Xu Mingyu 徐名宇

Xuan wu 炫物

Yan Fu 严复

Yao ni hao kan 要你好看

You wu 尤物

Yu Lingyuan 余凌远

Yu Na 于娜

Yu Nan 余男

Yu Nan, kuang ye tian zhen 余男，狂野天真

Zhang Zheng, bian yuan shang de "Playboy"

张铮，边缘上的 Playboy

Zhong guo fu zhuang 中国服装

zhong guo shi xing gan 中国式性感

Zhou Xianxin 周显欣

Zhou Xun 周迅